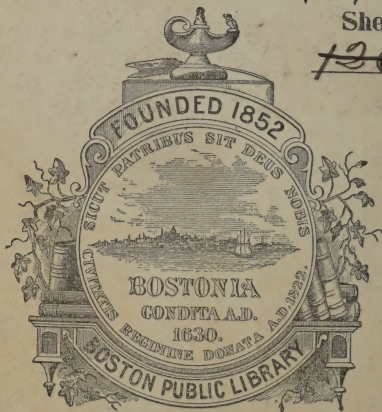


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PREFACE.

THIS little book is a reprint, with amplifications, of an article in the current edition of the "Encyclopædia Britannica." It aims not at completeness, but attempts to sketch in broad outline the history of music in Europe during the last twenty-five centuries. Its purpose will be fulfilled if it direct attention to the artists, theorists, and historians who have had chief influence on the art's development, and induce the reader to seek in personal biographies for detailed particulars of those distinguished musicians. Some of the statements, especially as to matters in the earliest period, are at variance with conventional belief. Ample authority could be given for these, but constant citation would encumber the volume and give to it an assumption of importance to which it by no means pretends; and the confidence of the reader on such points is therefore solicited in the writer. He is responsible, however, for the opinions he ventures, and these are submitted with diffidence. He claims to be a conservative, in the sense in which the first music schools in Italy were, and those in some other Continental States are named as striving to conserve the pure and, because pure, the beautiful; he claims to be a radical, since seeking the root of truth and founding his convictions accordingly; but he disclaims to be an eclectic, because, believing with Rossini that there are only two classes of music, the good and the bad, he elects the former in all its manifestations. Good music, however, is not restricted to any age or style, and the true lover of art will find merit as great as it is various in the works of different ages and different artists.

A knowledge of the technical terms special to music is assumed in the reader. It is supposed that whoever may have enough interest in the subject to prompt him to look into the volume, must have enough knowledge of the alphabet to render explanation unnecessary of the words in general use.

It is trusted that the appended roll of musicians' names comprises all that are of importance. Goldsmith has declared memory to be a "sad deceiver;" and, even with extensive reference, that of the compiler is not less fallible than are those of his neighbors. If any names of interest are omitted, this is through oversight and not intention, and it must not be regarded as showing disesteem of such notabilities.

G. A. M.

MUSICAL HISTORY.

MUSIC* is the art which applies sounds—the sounds that, resulting from periodical vibration, have definite pitch as distinguished from casual noises—to the presentation of imaginative figures or clearly arranged ideas. It is the poetical medium of expression for what is not in the province of literature, of sculpture, of painting, of acting, or of architecture. Whereas literature, whether in verse or prose, describes or states emotions or perceptions or impressions; whereas sculpture imitates the outward forms of animated beings, and physiognomically, either in the face or, to speak more broadly, in the moulding and attitude of the entire figure, displays personal character and the effect of passion upon it; whereas painting vitalizes with color the forms of sculpture, and extends its range of subjects from animate to inanimate nature; and whereas acting adds speech to the written words of the dramatist, and enforces or even qualifies their meaning by vocal inflexion, and illustrates it by changeful gesture, thus giving the mobility of life to the forms of sculpture and painting—music embodies the in-

* From the Greek *μουσική*; but this included all arts and sciences over which the Muses presided—the encyclopædia of learning. The science of sounds was particularly involved in that of the stars, and hence the word had special reference to these two in their relation to numbers. In its comprehensive sense, the term was employed to denote the entire mental training of a Greek youth. In Latin the word was changed into “musica,” and its meaning was restricted to direct technical signification, or to metaphorical use of the same. From the Latin our English word “music” was immediately derived, unless it came through the French modification, “musique.”

ward feelings of which all those other arts can but exhibit the effect. Those other arts are imitative in respect of their reproducing natural objects or circumstances; so is not architecture, which makes but conventional reference to nature, and wholly arbitrary application of the lines, the lights, and the shadows of the natural world; and in this particular music has an analogy to architecture which it has not to the other fine arts. In the matter of expression, also, architecture may be compared with music in the earlier stages of its development, since representing and also prompting a general idea of solemnity or grandeur or gayety; but music left architecture far behind when, in later times, it assumed the power of special, individual, and personal utterance of every variety of passion. The indefiniteness of musical expression furnishes no argument that music is inexpressive, but is one of the qualities that place it on the highest level of art-excellence, enabling it to suggest still more than it displays, and to stimulate the imagination of the witness as much as to exercise that of the artist. The musician is then a poet, whether we regard the term in its primary sense of "maker," the exact translation of the Greek word by which versifiers were styled in early English, or in its applied sense of one who expresses thought and feeling through the medium of highly excited imagination. Music, then, is that one of the fine arts which appropriates the phenomena of sound to the purposes of poetry, and has a province of its own in many respects analogous to, but yet wholly distinct from, that of each of the other arts. It is common to style it "the universal language;" but the definition is untrue, for in successive ages and in different climes there are varieties of musical idiom which are unsympathetic, if not unintelligible, to other generations than those among whom they are first current; and, still more, the very principles that govern it have been and are so variously developed in different times and places that music which is delightful at one period or to one people is repugnant at another epoch or to a different community. An attempt will here be made to sketch the progress of the art through Western civilization, to show how it has been changed from artificial or calculated into natural or spontaneous,

and to describe some of the chief forms of its manifestation.*

To define the special science, and the art which is its application, that is denoted by our word *music*, the Greek language has two other words, *harmonia* or *harmonike* and *melodia*—*harmonia* implying the idea of “fitting,” and so being a term for propriety or general unity of parts in a whole, not in our limited technical sense of *combined sounds*, but with reference to the whole principle of orderly and not specially tonal regulation; *melodia* implying the rising and falling of the voice in speech, and being applied only at a subsequent epoch to a *succession of musical notes*.†

We thus owe our three chief musical terms to the Greeks, and we owe them much more our prevailing system; but they owed all to earlier sources, for the essentials of their knowledge and practice are traced to Egypt.

Rare instances are met with, most rare, of persons who are totally insensitive to the effects of musical time and tune, who are unable to perceive rhythmical accent and variation of pitch. Such persons, nevertheless, have acute power of hearing, can distinguish voices one from another, and discern different degrees of loudness down almost to the limits of silence. This fact would suggest that the musical faculty were a sixth sense, since something extra to the ordinary action of the ear, were not musical imperception comparable to some extent with color-blindness, which disables persons from distinguishing hues who can see minutest forms and remotest objects. On the other hand, instances are very many of persons who recognize absolute pitch—that is, who know on hearing it any exact musical tone that may be sounded. This faculty occasionally manifests itself in such very early childhood as almost to seem to be inborn; whereas,

* William Chappell’s “History of Music” is the authority for the correction of errors in the works wherein the history and theory of Greek music were first treated in modern times, errors that have been repeated by intervening writers; and it is the authority for explanation of Greek technicalities that are misrepresented in Latin translations, and falsely understood and falsely applied in our own day.

† *Harmonia* had a special signification with the disciples of Pythagoras, who used the word in place of *enharmonia*, of which more hereafter.

in the very large majority of cases, it is gradually acquired through constant musical experience. They who possess it in the highest degree can recognize not only intervals from note to note, regardless of their positive sound, but also any single note and any combination of notes. The multitude of mankind, gentle and simple, tutored and ignorant, have more or less the power to comprehend and remember musical phrases.

It has been ingeniously suggested and well sustained by Mr. J. F. Rowbotham that in prehistoric times music passed through three stages of development, each characterized by a separate class of instrument, and the analogy of existing uses in barbarous nations tends to confirm the assumption. Instruments of percussion are supposed to be the oldest, wind instruments the next in order of time and of civilization, and string instruments the latest invention of every separate race. The clapping of hands and stamping of feet, let us say, in marking rhythm exemplify the first element of music, and the large family of drums and cymbals and bells is a development of the same principle. Untutored ears are quicker to perceive rhythmical accentuation than variations of pitch, so the organ of time makes earlier manifestation than the organ of tune—though, musical sound being a periodical succession of vibrations, the operation of the latter is truly but a refinement on that of the former. The sighing of wind, eminently when passing over a bed of reeds, is Nature's suggestion of instruments of breath; hence have been reached the four methods of producing sound through pipes: by blowing at the end, as in the case of the English flute and the flageolet; at the side, as in that of the ordinary concert flute; through a double reed, as in that of the hautboy and bassoon; and over a single reed, as in that of the clarionet—all of which date from oldest existing records; and also upon the collection of multitudinous pipes in that colossal wind instrument, the organ. An Egyptian fable ascribes the invention of the lyre to the god Thoth; a different Greek fable gives the same credit to the god Hermes; and both refer it, though under different circumstances, to the straining of the sinews of a tortoise across its shell—whence can only be inferred that the origin of the highest

advanced class of musical instruments is unknown. This class includes the lyre and the harp, which give but one note from each stretched string; the lute, which, having a neck or finger-board, admits of the production of several notes from each string by stopping it at different lengths with the fingers; the viol, the addition of the bow to which gives capability of sustaining the tone; and the dulcimer, finally matured into the piano-forte, wherein the extremes of instrumental fabrication meet, since this is at once a string instrument and an instrument of percussion, having the hammer of the drum to strike the string of the lyre.

Musical intervals are named numerically from any given note, say C as the 1st, the note next to which is thus D the 2d, the one beyond is E the 3d, and so on to another C, the 8th. Beyond the 8th, numerical names are only used for the rare combinations of the 9th, the 11th, and the 13th. This is because the 8th is in some sense a reproduction of the 1st, as all intervals beyond it are reproductions of the 8th below them—reproductions, that is, uniting identity and difference, the relation of tones in the higher octave being just what it is in the lower, while each tone is so or so much more acute than its under 8th, an analogy to which may be sought in the reduction of any visual object to half its size while all its proportions are preserved, the larger and the smaller, as in the interval of the 8th, thus uniting identity with difference. Another analogy to the interval of the 8th may be in the intensity of color; for example, blue may be varied by dilution of the pigment from almost blackness to brightest light, and yet be unqualified by admixture of any other tint, and so in dark blue and light blue we have identity with difference. When two voices or instruments produce the same sound they are in unison; the unison or 1st* is styled perfect; so too is its reproduction, the 8th; the 8th is unequally divisible into a 5th and a 4th, and these two are classed with the 1st and 8th as perfect. There are many specialities that distinguish the four perfect intervals in music from every other. The two notes of which each is con-

* Literally, the 1st is not a musical *distance*; but, as it is a frequent combination in counterpoint, and as its repetition is not rare in melody, it is conveniently classed as an *interval*.

stituted are, save in one instance, of the same quality—as natural, or sharp, or flat; to raise or lower either of the two notes by a chromatic semitone* changes a perfect interval into a discord, whereas the other intervals are elastic—that is, they may be major or minor from having a chromatic semitone more or less in their extent, and are not changed from concords to discords, or the reverse, by the modification. To invert a perfect interval by placing the higher note beneath the lower produces another perfect interval, whereas to invert any of the other intervals reverses its character of major or minor. The progression of two parts together from one to another 1st or 8th, from one to another 5th or 4th, has, save in exceptional instances, the bad effect that all musical grammar forbids, whereas the progression of two parts in 3ds or 6ths with each other has a good effect. In the resolution of fundamental discords the progression of perfect intervals is free, whereas that of the imperfect intervals is restricted; and further, in the relation of subject and answer in a fugue, one perfect interval may be changed for another, but never for an imperfect interval. Many technicalities are anticipated in the foregoing which can only be explained in the sequel, but present mention of them is unavoidable in reference to a position now to be stated. The Egyptians perceived the distinction of the perfect intervals from others, if not all the above specialities, and regarded them as typical of the seasons—spring bearing the proportion of a 4th to autumn, of a 5th to winter, and of an 8th to summer. The distinction, then, has been observed for many centuries, but neither ancients nor moderns have adduced any explanation of the phenomenon; and the wondrous fact that perfect intervals differ in constitution and treatment from other intervals appears to defy reason, and not even to incite speculation.

The anciently supposed affinity of music to astronomy was taught by Pythagoras (585 B.C.), who derived the notion from

* A chromatic or minor semitone is between two notes of the same alphabetical name, as C and $\sharp C$, or D and bD ; a diatonic or major semitone is between two notes of different alphabetical names, as C and bD , or C and B; the ratio of the latter is $\frac{16}{15}$, and that of the former varies with the place of the interval in the chromatic scale.

the Egyptians, and exemplified it by comparison of the lyre of seven strings with the planetary system. The Sun then believed to rotate round the earth, was deemed the chief planet, next to which were, on the one side Mercury, Venus, and the Moon, and on the other side Mars, Jupiter, and Saturn. The strings of the lyre, not the notes they sounded, were thus named: Mesē (middle), being the principal or key-note, corresponding with our A on the fifth line with the bass clef, and likened to the Sun; Paramesē (next to middle) or B flat, likened to Mercury; Paranētē (next to lowest, *i. e.*, shortest=highest in pitch) or C, likened to Venus; and Nētē or Neatē (lowest) or D, likened to the Moon; these constituted the upper tetrachord or scale of four notes, to which the lower tetrachord was conjoined by having Mesē for its acutest note, which was the gravest of the other tetrachord; next to it was Lichanos (forefinger string) or G, likened to Mars; then Parhypatē (next to highest, *i. e.*, longest=lowest in pitch) or F, likened to Jupiter; and lastly Hypatē (highest) or E, likened to Saturn. The Moon being of all the planets the nearest to, and Saturn the farthest from, the earth, they are analogous to the shortest and the longest string; and the parallel shows that the terms short or low, long or high, referred respectively to length of string, and not to acuteness or gravity of pitch. The idea of the music of the spheres has now a far grander than this fanciful application—grander because truthful. Periodicity of vibration, which distinguishes musical sound from noise, is on the same principle of rhythmical motion which controls the revolving of the heavenly bodies. Abundant proof testifies that there are sounds too grave and sounds too acute for perception by the human ear; the universe is an immense musical instrument, and the orderly or harmonious procession of the stars is the all but boundless enlargement of that phenomenon which determines the pitch of every note that we hear.

The Greek lyre had at first four strings, to which subsequently were added the longest three; then an 8th, corresponding with our E, tuned to an 8th above Hypatē; then three below the latter, which took the scale down in pitch to B on the second line with the bass clef; afterwards three

above the former, which took the scale up to A in the second space with the treble clef; and finally Proslambanomenos, corresponding with our A in the first space with the bass clef, extended the "greater system" of fifteen notes from an 8th below Mesē to an 8th above it. Terpander (700 B.C.) was the first person who is accredited with adding to the number of the four strings; but the proverbial expression for anybody who discovered a novelty in science or excelled in arts was that he "had added a new string to the lyre," and it is to be accounted a figurative and not a definite form of praise.

The allegory that bees tried to gather honey from the lips of Pythagoras as a sleeping infant is not more improbable, but is far less impossible, than the tradition that he discovered the ratios of the perfect intervals by listening to some smiths who struck the iron on their anvil with hammers of different weights, and thus produced different notes from the metal. But the narrators of the tale have disregarded the obvious fact that, save for slight variation due to the greater or less heat of its different parts, a metallic bar, like a string, always sounds a note of the same pitch whatever be the weight of the instrument with which it is struck.* The smithy wherein Pythagoras worked his musical problems was the land of Egypt, where he is said to have acquired and whence he imported his knowledge. His division of the first and second degrees and the second and third degrees of the tetrachord, counting downward in pitch into equal intervals of a major tone, left but a *leimma* (remnant), which was less than a semitone between the third and fourth degrees. Aristoxenus (300 B.C.), who has been called the father of temperament, discovered the difference between the major and minor tones, the first having the ratio $\frac{9}{8}$, and the second having that of $\frac{10}{9}$. His followers formed a school opposed to that of Pythagoras, and there was severe contention between the two. Subsequent theorists disputed whether the major or the minor tone should be above the other,

* Not only was this manifest fiction repeated from age to age, but it was transferred from the ancient philosopher to Handel by a writer of some sixty years since, who assumed that the composer derived a melody from the various sounds of smiths' hammers on one piece of iron.

and it was Claudius Ptolemy (c. 150 A.D.) who enunciated that the major tone should be below the minor, which is the principle that directs the intonation of our present scale. This intonation may account for the difference between the effect in proceeding from the minor chord of the supertonic to the major chord of the tonic, and the effect in proceeding from the minor chord of the submediant to the major chord of the dominant, of which the latter, at the interval of a minor tone, is acceptable, and the former, at the interval of a major tone, is repugnant to cultivated ears.

The Greeks had four modes or scales included in their "greater system." The Dorian comprised a series of eight notes from D to D, of which $\flat B$ was the 6th, and had its semitones between the 2d and 3d and the 5th and 6th degrees, counting upward. The others were exact transpositions of this, as all our modern scales are transpositions of the scale of C, the identity of intervals being induced by the various tuning of the lyre strings. The Phrygian mode lay between E and E, and had $\sharp F$ and $\sharp B$, the Lydian between $\sharp F$ and $\sharp F$ had $\sharp G$ and $\sharp C$, and the Mixo-Lydian between G and G had $\flat B$ and $\flat E$. These four were styled *authentic*, and were distinguished by having the dominant (or predominant note) at the interval of a 5th above the tonic. Each had a *plagal* or relative mode at the interval of a 4th below the *authentic*, distinguished by having the dominant a 4th below the tonic, and defined by the prefix "hypo" to the name of the authentic mode, as Hypo-Dorian beginning on A, Hypo-Phrygian on B, etc. To each mode was assigned its special character of subject, which may be accounted for by the different qualities of voices that could sing in lower or higher keys, the majestic being fitted to a bass, who would sing in the Dorian, the tender to a tenor, who would sing in the Lydian, and so forth. In later but still classic times other modes were added to these, but on the same principle of precise notal transposition.

The tetrachords already described—having a semitone between the lowest note and that next above it, a tone between the second and third, and a tone between the third and fourth, the latter of which Ptolemy made smaller than the other, and so left a semitone between the second and first degrees—

were called *diatonic*, as A, \flat B, C, D. To lower by a semitone the second note from the highest produced a *chromatic* tetrachord, as A, \flat B, \sharp B, D. To tune the second string from the top yet a semitone lower reduced it to the same pitch as the third string, which was equivalent to its total rejection, and this form of tetrachord was the *enharmonic*, the invention of which was ascribed to Olympus (640 B.C.) If we observe the two tetrachords that occur, for instance, in the Dorian mode—that from D down to A, and that from A down to E—with the addition of the tonic D below, it will be seen that our modern scale of D minor with the omission of the fourth and seventh degrees was in the enharmonic genus, and that the chromatic genus gave the minor and major 3d and the minor and major 6th with still the omission of the 4th and 7th: enharmonic, D, E, F, A, \flat B, D; chromatic, D, E, F, \sharp F, A, \flat B, \sharp B, D; and the other authentic modes were transpositions of this. In the harmonic scale of nature the 7th from the generator is too flat, and the 11th (octave above the 4th) is too sharp, for accepted use; the rejection of these two notes indicates a refinement of ear that shrank from the natural and equally refused the artificial intonation of these degrees of the scale. Mr. Carl Engel proves the rejection of the said 4th and 7th from the key-note by nations of high civilization in remote parts of the world; we call a scale that is so formed Scottish, but in China, Mexico, and other places than Great Britain the same arrangement is found to have prevailed in the remotest periods of which we have knowledge. An important principle is here involved which has affected all musical theory directly or indirectly, and is now seen to lie at the foundation of modern rules of harmony or the combining of musical sounds.* The Pythagoreans advocated the use of the enharmonic genus, and so received the appellation of Enharmonicists, or were as often called Harmonicists, and hence the twofold application of the term “harmonia.”

Anacreon (540 B.C.) sang to the accompaniment of the magadis (doubling bridge), an instrument imported from Egypt to Greece; it had a bridge, across which the strings

* The scale of five notes in the octave, missing the 4th and 7th, is aptly termed *pentaphonic* or *pentatonic*.

were drawn at one-third of their entire length, when of course the shorter division sounded the note an 8th higher than the longer. Aristotle (384 B.C.) describes *antiphon* (τὸ ἀντίφωνον) as the singing of a melody by men an 8th lower than it is sung at the same time by boys—in other words, what is mis-called in modern church congregations “singing in unison.” The same writer enunciates that the antiphon may not be at either of the other perfect intervals, the 5th or the 4th below a melody, and in this he anticipates a rule till lately deemed inflexible in modern music. Beyond these two instances of the combination of the 8th, no allusion has been found in ancient writings to the use of harmony in the modern sense of the word, and the only three examples of ancient Greek music that are known to exist are melodies (notes in succession), and supposition assigns them to the 3d or 4th century A.D. They are hymns to Apollo, Nemesis, and Calliope, with the respective verses, and their translation into modern notation has only been possible through reference to the verbal accent, because there are no extant rules of that era for purely musical measure. Nevertheless we have Egyptian paintings of the period of Dynasty IV., and Greek sculptures of players on pipes of different lengths which must have produced notes of different pitches, and sometimes in the same party players on string instruments with necks whereon two strings, differently stopped and yet sounded together, would have yielded a combination of different notes; and this, though a speechless, is a strong evidence that the musicians so represented made at least a forecast of modern harmony. One cannot but marvel that, while copious treatises have come down to us upon niceties that have here been adduced, nothing has been brought to light but pictorial testimony as to ancient knowledge of chords; and the three specimens just mentioned are all that have been found of musical composition in any form.

The classic Greeks used music in rhapsodizing or chanting with vocal inflections the epic poems; they employed it in religious rites and to accompany military evolutions; and prizes were awarded for its performance by voices and on instruments (including, during the last two centuries B.C., the organ) at their Olympic and other games. It belonged es-

entially to the drama, which had its origin in the dithyrambic hymns ; these were gradually developed into the tragedy, which took its name from the tragos (goat) that was sacrificed to Dionysus during the performance. Possibly Thespis (536 B.C.) may have spoken the recitations with which he was the first to intersperse the hymns ; but some interpreters of Greek writings affirm, and others while doubting do not disprove, that in the mature drama all the characters sang or chanted, seemingly after the manner of the rhapsodists, and the impersonal chorus sang to instrumental accompaniment during their orchestric evolutions, from which motions or marchings the part of the theatre wherein the chorus were stationed between the audience and the proscenium was called the orchestra. Here, then, was the prototype of the modern opera, the main departure from which is the transplanting of the chorus to the stage and giving to its members participation in the action. *Æschylus* wrote the music to his own tragedies ; *Sophocles* accompanied on the cithara the performance of his "*Thamyris*," if not of other of his plays ; *Euripides* left the composition of the music for his works to another genius than his own, and such was the case with after dramatists.

In ancient Rome the choristers in tragedies were very numerous, including female as well as male singers ; they were accompanied by a large number of instruments, among which trumpets were conspicuous. This we learn from *Seneca*, who employs the idea of multitudinous unity it presents to illustrate figuratively the organization of a state.

Like the religion of the Greeks and Romans, their musical system prevailed after the establishment of Christianity, and was not discarded when the art had made some advance in a different direction, so that the first centuries of our era were as twilight between the old and new faith and between the old and new musical system. How or when the ancient system fell into disuse is still untraced ; certainly it prevailed and engaged the attention of philosophers for some centuries of the Christian era. The first notices of music in the Western Church refer to the manner but not to the matter of the performance. The name of *St. Ambrose* (384 A.D.) is familiarly associated with the music of his metropolitan church in

Milan; but all that is proved of his connection with the art is that, advised by Flavian of Antioch, he adopted for the first time in the West the practice of dividing the verses of the Psalms between responsive choirs, an usage which has a natural connection with the so-called "parallelism" of Hebrew poetry, indicated in the English version of the Psalter by the colon that divides each verse. This practice has come to be falsely called antiphonal singing — falsely, because, according to the etymology of the word, and to Aristotle's definition, the Greeks used it for singing *together*, whereas the Church uses it for singing in *alternation*. St. Ambrose regulated the order of the prayers, the ritual, and other matters in the service besides the music; his ordinances prevailed in Milan, and were distinguished by his name; so the term Ambrosian denotes the "use of Milan" in all things in which that differs from the practice of other churches. No proof is given that the melodies so defined belong to the date of St. Ambrose.

Boethius (475 A.D.) was the most copious of the Roman writers on music, but his voluminous treatise "De Institutione Musica" proves that the Greek principles of the art had in his time become matter of antiquarianism; nay, it proves further that he did not understand the technical terms he professed to translate. For instance, he mistook the word for the shortest string of the lyre (Nētē), which naturally gave the acutest sound, to signify the gravest note; and he mistook the word for the longest string (Hypatē) to signify the acutest note. It is not necessary here to catalogue this author's many verbal errors;* but it is important to mention that he ignored the advance made by Didymus and completed by Ptolemy in the tuning of the scale with the major and minor tones, and the modern semitone of $\frac{1}{16}$, counting upward, and returned to the Pythagorean division of two major tones, inducing a discordant 3d, and the leimma $\frac{25}{24}\frac{6}{5}$.† The very

* See Chappell, *op. cit.*

† The ratios of the three may thus be stated with reference to modern notation, the last being the temperament now in use :

| | C | D | E | F |
|-----------------|-----|-----|-----|-----|
| Pythagoras..... | 576 | 648 | 729 | 768 |
| Didymus..... | 576 | 640 | 720 | 768 |
| Ptolemy..... | 576 | 648 | 740 | 768 |

eminence of Boethius makes it matter of regret that he ever wrote upon music. His Latin book being accessible when those of Greek authors were not; it was established as a text-book on the art in the English universities, and musical degrees were granted for knowledge of the principles it set forth; musical progress was thus seriously retarded, and the 18th century was far advanced before search for sound theory dispelled reverence for his scholastic dogma.

As St. Ambrose ordained a ritual for Milan which bore his name, so also St. Gregory the Great (590 A.D.) ordained one for Rome which was called Gregorian. The terms Ambrosian and Gregorian are now erroneously applied to a system of music that came first into use centuries after the dates of the two bishops, and they are applied even to melodies constructed upon that system. This sentence of St. Isidore, the friend and survivor of Gregory, distinctly proves that no music of the time of the Roman pontiff was or could be preserved: "Unless sounds are retained in the memory they perish, because they cannot be written." Who writes on water devotes his thoughts to oblivion; but who trusts them to tradition may be sure of their change through the process of digestion in other men's minds, whereby they will hereafter appear with a totally different signification, since memory is fallible, and ever prone to refer to invention for the repair of its failures. The Homeric poems and the Vedas, indeed, were preserved by lip and ear through ages before they were committed to writing; but the musical phrase is very far more liable to misversion than a literary, and with no technical data, such as grammar, on which to rivet the attention, we find by the endless diversities in national tunes, which pretend to be the same, that no unwritten rendering of music may be trusted as authentic. Whatever the age of the oldest church melodies, belief cannot associate them with the days of St. Gregory.

The system of notation by letters of the Greek alphabet had fallen into disuse. A system by neumes (*πνεῦμα*) or pneumeter, of later date than St. Gregory, employed signs over or under the syllables to indicate, but not to define the extent of the rising or falling of the voice, and, in the manner of modern punctuation, to show where breath should be

taken. This was followed by, though for a time practised coincidently with, one in which the Roman letters stood for notes. Afterwards, something like our staff was employed, of which the spaces only and not the lines were used, the syllables being placed in the higher or lower of them to denote to what extent the melody should rise or fall. Of earlier date than anything that has been found of like advance in other countries is a service-book which belonged to Winchester Cathedral, and contains music written on the lines as well as in the spaces of a staff of four lines; and this comprises a prayer for Ethelred II., who died in 1016. It has been stated and constantly repeated that staff notation was invented by Guido, a monk of Arezzo, who was alive in 1067, and whose book, "Micrologus," refers only to writing in spaces, and who throughout his works professes no more than to describe established principles, and these far less advanced than what then prevailed in England. To him is falsely ascribed the first use of a red line for the note F, and a saffron for the note C, and to him, as unduly, the appropriation of the initial syllables—nonsense without the completion of the words—of six lines of a hymn to St. John the Baptist as names of the notes—Ut, Re, Mi, Fa, Sol, La.

Hucbald (930 A.D.) invented a system, not of notation, but of scales, wherein the semitone was always between the 2d and 3d of a tetrachord, as G, A, $\flat B$, C, so the $\sharp B$ and $\sharp F$ of the second octave were in false relation to the $\flat B$ and $\sharp F$ of the first two tetrachords. To this scale of four notes, G, A, $\flat B$, C, were subsequently added a note below and a note above, which made the hexachord with the semitone between the 3d and 4th both up and down, as F, G, A, $\flat B$, C, D. It was at a much later date that the 7th, our leading note, was admitted into a key, and for this the first two letters of the last line of the above-named hymn, "Sanctus Johannes," would have been used, save for the notion that as the note Mi was at a semitone below Fa, the same vowel should be heard at a semitone below the upper Ut, and the syllable Si was substituted for Sa. Long afterwards the syllable Ut was replaced by Do in Italy,

but it is still retained in France; and in these two countries, with whatever others employ their nomenclature, the original Ut and the substituted Do stand for the sound defined by the letter C in English and German terminology. The literal musical alphabet thus accords with the syllabic:

A B C D E F G In Germany, however,
La, Si, Ut or Do, Re, Mi, Fa, Sol.

a remnant of Greek use prevails in having the note above A at the interval of a semitone, namely $\flat B$, as was the classical Paramesē above Mesē, and the Teutons employ the eighth letter H to denote the sound we call $\sharp B$, and the Italians and French Si. The gamut, which, whenever instituted, did not pass out of use until the present century, regarded the hexachord and not the octachord, employed both letters and syllables, made the former invariable while changing the latter according to key relationship, and acknowledged only the three keys of G, C, and F; it took its name from having the Greek letter gamma with Ut for its lowest key-note, though the Latin letters with the corresponding syllables were applied to all the other notes. The complicated but clear naming of the notes of the gamut runs thus, the lowest or starting note being our G on the first line with the bass clef: Gamma, Ut; A, La; B, Mi; C, Fa, Ut; D, Sol, Re; E, La, Mi; F, Fa, Ut; G, Sol, Re, Ut; A, La, Mi, Re; $\flat B$, Fa; $\sharp B$, Mi; C, Sol, Fa, Ut, etc., indicating that the lower G, A, B belonged solely to the key of G; that C, D, E belonged both to the keys of G and C; that F belonged to the keys of C and F; that the higher G, A belonged alike to the keys of C, F, and G; that $\flat B$ belonged alone to the key of F; and the higher $\sharp B$ belonged only to the key of G; and C to all three of the keys.

A system of modes had already been established for ecclesiastical music which differed essentially from the Greek modal system in having no notes inflected by sharps or flats, and consequently a different distribution of tones and semitones in each mode from that in all the others. The sole exception from this was the permissible $\flat B$ in the second octave, the toleration of which was for the sake of avoiding the interval of the augmented 4th between $\sharp B$ and F below it, but the inflected note was admitted in the fifth mode only. Here the numbers of the modes must be explained and the

later misapplication to them of the Greek names. The two classic forms of authentic and plagal were employed in the structure of melody, that having its dominant a 5th above the tonic or final, this having its dominant a 4th below it. The four authentic modes bore the uneven numbers—first beginning its scale from D, third from E, fifth from F, wherein the $\flat B$ might be used, and seventh from G. The four plagal modes bore the even numbers, which showed their parallelism or relation to their respective authentic modes—second beginning from A, fourth from B, sixth from C, and eighth from D. In the latter half of the 9th century, Notker, abbot of St. Gall, applied the Greek names to these, regardless of the distinction that by use of inflected notes the classic modes had all the same disposition of tones and semitones, whereas by the omission of sharps and of flats the church modes varied from each other in the arrangement of intervals. The confusion of F for the church Lydian with $\sharp F$ for the Greek Lydian is obvious, and the reader may easily trace the discrepancies between the systems if he consider the diverse principles on which the two are based. Some centuries later the ninth and tenth modes, *Æolian* and *Hypo-Æolian*, beginning respectively on A and E, were added, and later still, the eleventh and twelfth, *Ionian* and *Hypo-Ionian*, beginning respectively on C, and G. The mode or scale that comprised $\flat B$ was called *mollis*, and those which had $\sharp B$ were each called *dura*, and hence the sign “b” to indicate a flat, the word *bémol* to define the same in French, the word *be* or its first letter to name a flat, and the terms *moll* and *dur* to express minor and major in German. Lastly, as bearing on the aversion from the augmented 4th between F and B, and on the omission of the 4th and 7th in several characteristic national scales, it must be added that whenever the 5th above or 4th below a tonic or final was B, C instead of this note was dominant of the mode.

Coincidentally with the church practice of constructing unrhythmical melody in one or other of these unnatural and arbitrarily devised modes, and of singing the same without accompanying harmony, the people of Northern nations had the habit, as has been proved in many districts, of singing tunes with the accompaniment of different parts performed

by other voices. Among what tradition has preserved of these tunes, some indeed are in one or other of the church modes, as was inevitable in the productions of people who had experience of this artificial system in the music of the daily service; but many approximate far nearer to the scale of present use, and are thus susceptible of just harmonic treatment, which is incompatible with the modal system. So devoted to their song-tunes were the English people in the later Saxon times that churchmen, as is well attested, would often sing these to attract the public to divine worship, and after the Norman settlement it was a frequent custom to write words of hymns to fit secular tunes, which tunes and their titles are preserved through this appropriation only, with the Latin words written under the notes.

The appropriation of popular tunes to church use was followed by the adoption of the harmonic practice or part-singing of the people in many English districts, and probably in other Northern lands. At the end of the 11th or beginning of the 12th century, a part added to another received the name of *descant* (*dis-cantus*, something apart from or extra to the song), and rules were gradually framed for its extemporaneous invention. It was preceded by *faburden* (the singing of a single note or drone throughout a given melody), and this latter term was retained with a wider contrapuntal signification, whence difficulty has arisen as to its primary meaning. To "bear the burden" was to sing the bass below either a single part or fuller harmony; when the bass was a single note, which was of course the tonic, this being generally F or Fa, it constituted the *faburden* or drone; that the term is translated *fauxbourdon* and *falsobordone* in French and Italian may have referred at first to its being a single note or drone, and not a part changing with the changeful harmony.

The assertion that previously to the period now being considered there prevailed a church custom of accompanying melodies with a transposition of the same at the interval of the 5th or 8th above or below is disproved by Aristotle's injunction that the antiphon might be at the 8th below, but not at any other of the perfect intervals; and the blundering of Boethius could not eradicate the fact, though it might ob-

scure the rule. It is also disproved by the habit of the peoples of the North to sing in harmony, showing unschooled perception of the principles of combining sounds, and making it impossible that either they or their priests (who must casually have heard their natural performances) could have tolerated the cacophonous progression of parts at perfect intervals from each other. It is disproved by the identity of human perceptions to-day with those of a thousand years ago, and by the certainty that men of old positively could not have sung with satisfaction, or heard with respect, things that are in the highest degree offensive to us all. An explanation may be speculatively ventured, that the manuscripts wherein two parts appear to be written in 5ths or 4ths with each other are not scores showing what was to be sung in combination, but the parts for separate choirs, showing what

was to be sung in response ; thus, when $\left\{ \begin{array}{c} D \\ A \\ D \end{array} \right\}$ stand as the

initials of three melodies, the top or the bottom may have been intended to be sung alone, the middle to follow, and the other to succeed. In this is to be seen the germ of the fugue, if we may suppose that the part which first held the cantus was continued in descant, when the cantus was sung a 5th higher by another part. Music written as here described is defined as *diaphony* (through the sounds)—a term at least as appropriate to the successive as to the simultaneous singing of a melody at the interval of a 5th above or below.

One of the most inscrutable things to the modern student is the lateness at which notation was devised for defining the relative length of musical sounds. The rhythmical sense is the earliest of the musical faculties to be developed, and is often the strongest in its development among individuals and nations. Still, the ancients have left no record that they had signs of indication for the length of notes, and centuries rolled over Christendom before there was any chronicled attempt to find a principle for supplying this musical necessity. Here again conjecture will insist that the practice of singing longer and shorter notes with stronger and weaker accent must have prevailed before a system was

framed for its regulation; and in this, supposition assumes that the instincts of the people must have given example for the canons of the schoolmen. Franco of Cologne, in the 12th century, is the first writer who codified the uses of "measured music," and all he enunciates is expanded in the treatises of Walter Odington, a monk of Evesham, who was appointed archbishop of Canterbury in 1228. At this period and afterwards bar-lines were drawn across the whole or a portion of the staff to show the end of a musical phrase in accordance with that of the line or verse which was to be sung to it, and the number of notes between these bar-lines was more or less, according to the number of syllables in the verse. It was not, however, till more than three hundred years later that music was first divided into bars of equal length, and not until a still later date that these were applied to their most valuable purpose of showing the points of strongest emphasis. Prior to this invention the distribution of accent was styled *perfect* or *imperfect time*, according to whether the strongest note was to be the first of three or the first of two, or according to whether three or two should follow during the continuance of one, corresponding with present division into triple or duple time.* Our compound times were denoted by such directions as "imperfect of the first and perfect of the second," which may be translated by our sign $\frac{6}{4}$ or $\frac{6}{8}$, meaning that a bar is divisible into two equal notes (dotted minims or dotted crotchets), and each of these into three equal notes (crotchets or quavers). It is not only that early music is, on account of this vague notation, difficult to interpret, but writers seem to have had undefined notions of where their accent should lie; and hence we have varying versions of melodies, partly because the transcribers may have doubted how to express them, and

* The reason assigned for defining triple time as perfect, was, that the Trinity being perfect, what resembled it in its threefold quality must have corresponding perfection. Notably no other measure of musical accentuation exists than of three and two, or the multiplication of these, for though $\frac{5}{4}$ time has been denoted by some modern composers, this must be played as an alternation of $\frac{2}{4}$ and $\frac{3}{4}$, and a similar change from duple to triple divisions in a continuous strain of melody is not infrequent in music of earliest masters.

partly because composers, when choosing them as themes against which to construct other parts, lengthened or shortened any of the notes at the prompting of their own fancy. It was not until the 18th century that the plan was fully accepted of having the strongest note on the first of every bar, and of having, with rarest exceptions, the close or cadence or conclusion of every phrase on this note of strongest accent. To induce such termination of a phrase many a strain must begin with a half bar, or with a shorter or longer fragment, and the exceptions from the rule are so few as to be easily mastered, and so clear as to aid in strengthening the principle.

Descant, which has become a term of general use for disquisition on a stated subject, has been shown to owe its first meaning and musical application to the words *dis-cantus*. A like meaning belongs to the word *motet*, which seems to have come from *motetus*, to denote a florid or moving part against a fixed theme in longer notes.* Various etymologies have been given by scholars for the word *anthem*; the one by the Rev. J. Powell Metcalfe, though disputed, seems to cast light on the term and its primitive application, namely, that it may have been derived from *ante-thema* (against the theme), implying, like descant and motet, an independent part to be sung with the Plain Song, while all the three words have now their separate technical signification. The word descant has passed out of use as a musical definition; motet now generally signifies a composition to Latin text for the Roman Church, and it is also applied to the works produced in North Germany in the centuries next following the Reformation, which were elaborations of the choral melodies; and anthem is applied to pieces designed for use in the Church of England.

When descant ceased to be improvised, and with the ad-

* Among other grounds for this derivation a strong one is that in the 13th and 14th centuries the word *motetus* often defined a florid part next above that which was styled *tenor*, because it *held* the chief melody, the word *motetus* being subsequently changed for *medius* or *mean* when that part stood midway between the *tenor* and the third part above it or *treble*. The bass, or base of the harmonic column, was then designated the *burden*.

vance of notation the writing of a carefully planned accompanying part became more and more practicable, such a part was defined as *counterpoint*—point or note against note. Counterpoint is simple when each melody is in notes of the same length as those of an accompanying melody; it is florid when one melody proceeds in longer or shorter notes than another melody. At first the use of perfect concords only was allowed in counterpoint, but of these never two at the same interval, as two 5ths or two 8ths, in succession. 3ds and 6ths were afterwards introduced. Then discords were admitted under either of two conditions: (1) that they were approached and quitted by step and not by leap, and were always unaccented; (2) that they were suspended from a note of a previously sounded chord, or from a note without harmony, and that they were resolved by passing to a concord while the harmony lasted against which they were discordant. Subsequently one more class of discords was employed; these were elements of the harmony, being added to, not substituted for, the notes of a chord, and they were resolved, with the change of the entire chord, upon notes of that chord whose root was at the interval of a 4th above the root of the discord. It is from the institution of the art of constructing counterpoint that the history of the music we know and the capability to produce it are truly to be dated. Throughout the period of transition from what must be regarded as an instinct of the people to what was truly a scholastic problem, there were English writers on music in such numbers as to prove the high consideration in which it was held in Britain, and the great pains spent there to evolve principles for its regulation.* John of Dunstable (*ob.* 1458) is especially to be noted, of whom Tinctor the Netherlander (*c.* 1460 A.D.) wrote, in discussing the art of counterpoint: "Of this new art, as I may call it, the fountain and source is said to have been among the English, of whom Dunstable was the chief." Contemporaneous with Dunstable, but far behind him in esteem, was Egide Binchois, a musician of Picardy.

* John Cotton (referred to as Johannes Anglicanus by the almost fabulous Guido) was the earliest to indicate the good effect of contrary motion between two simultaneous melodies.

The first extant essays at composition in harmony are in the form of *canon*—that is, in which successive parts have the same melody, but begin each at a stated period after its precursor. When the first part completes a rhythmical sentence prior to the entry of the second part, and continues the melody as accompaniment to the second, and so on with regard to the third or fourth parts, if there be so many, the composition has in England always been styled a *round* or *catch*, as distinguished from the closer canon, in which the successive parts enter without regard to the close of a phrase; but elsewhere than in England no distinction is made between the catch and the canon. The term round refers to the return to the beginning by the first part, while the other parts respectively continue the melody. The term catch springs from each later part catching up the tune during its continuance by the others. The term canon relates to the problem of finding the one or more points in a melody whereat one or more successive parts should begin the same tune. Very early allusion is made to the singing of catches by the English people, who continued the practice until after the Restoration; every trade had its characteristic catch; there were many on pastoral subjects; those which engaged composers in the time of Charles II. are mostly of a bacchanalian cast; and the form was appropriated in the later Georgian era to sentimental subjects, when the practice of singing catches had passed from the people at large, but was preserved in some convivial clubs that consisted of men of fortune, who paid and listened to, but took no part with, professional singers.

Quite distinct from the canon is the *fugue* (*fuga* from *fugare*, to put to flight). In it a short complete melody *flies* (hence the name) from one part to another, while the original part is continued in counterpoint against it. To suit the different compass of high and low voices, this melody is transposed into the key of the 5th above or 4th below the primary key when assigned to the second entering voice; in the first instance it is called the *subject* or *dux*, in the second it is called the *answer* or *comes*, and they were formerly also distinguished as masculine and feminine. A subject is *real* when it admits of exact transposition into the key of the

dominant ; it is *tonal* when it needs modification to be fitted for this change, and then, if authentic, its answer must be plagal, and, if the subject be plagal, the answer must be authentic. The copious rules of fugal development needed many years for their ripening, but the beginning of this art-form dates from very primitive times, and a speculation has been already offered as to its origin.* The fugue differs essentially from the canon in having a determined subject which appears repeatedly in various keys and in different parts of the score, with intervening episodical passages that, however analogous to, are independent of the subject ; whereas a canon is a continuous melody, of which the whole is successively assigned to every one of the parts as before described. The fugue has often a counter-subject—a subject, that is, which always accompanies the subject or answer, and is therefore available as a counterpoint to be performed either above or below the subject. The subject may be given by augmentation (in notes of double the original length), or by diminution (in notes of half the original length), or by inversion (with the ascending and descending intervals replaced by descending and ascending intervals), and even by reversion (proceeding from the last note to the first). Other fugal devices need examples for their explanation, and could only be clearly expounded in a separate and extensive treatise.

The earliest piece of music for several voices that has been found in any country is an English “six men’s song,” contained in a manuscript which best judges assign to a period prior to 1240. It is a canon for four voices, with independent parts for two more, which stand as a foot or burden or ground bass to support all the others. The original words are a description of summer ; these are proof of the secular origin of the music, but there are also written to the notes the words of a Latin hymn, which prove the practice above noticed of utilizing the people’s songs for church purposes. The Arundel MS., which had lain unnoticed in the library of the Royal Society, and has lately been transferred to that of the British Museum, comprises several compositions in two-part and three-part counterpoint, and it belongs to the

* *Vide* p. 21.

year 1260—a new addition to the many proofs of the earlier and greater advance of music in England than in other countries. In the Parisian library are some pieces by Adam de la Hale, the Hunchback of Arras, which consist of a secular tune as bass with its original words, and two florid parts above it with sacred Latin words. The reputed author lived in the later half of the 13th century, but it is surmised that the contrapuntal parts may have been added to his tune at a subsequent period by another hand; if this be so, the English pieces are the first, and seem to be the only extant specimens of counterpoint of the period.

Thus far the advance of music was earlier and greater in England than elsewhere. In the 15th century Flanders produced the musicians of most esteem and greatest influence. Early among these was Ockenheim or Ockeghem of Hainault (*c.* 1420–1513), who was surpassed in fame by his pupil Josse Desprès (more commonly known by what must have been his pet name of Josquin) of Hainault (*ob.* 1521). He practised the art in his own country, in Italy, in France, and in Austria, and was everywhere regarded as its highest ornament. Though not credited with the origination of principles, he is highly extolled for his practical application of those already acknowledged, and the renown of many of his scholars shows him to have been as good a teacher as he was a voluminous composer. In his works, however, the artificialty of the prevailing style is obvious; many of them have some secular song for “cantus fermus” which supports the florid melodies set to sacred text that it was the musician’s highest aim to engraft upon them. Some of them are notable for a pleasantry or even a jest framed on a punning application of the names of the notes, or on the choice of a text that was pertinent to the occasion for which they were written. Others are distinguished for the multiplicity of their parts. All are of a character to elicit admiration of their ingenuity rather than induce delight by their beauty.

Tinctor, already mentioned, founded in Naples the first musical conservatory, and coincidently Willaert, another Fleming, founded one in Venice, their object being, as implied in the definition, to conserve the art of music from corruption. Not only in these exclusively musical schools and

in similar institutions which sprang up in the same and other cities was the art cultivated, but in the academies of general learning that were established in all the Italian cities when study of the classics became the passion of the age there was generally provision for the teaching of music.*

In the 15th century and later, because musical erudition was still applied entirely to the service of the church, and because Italy was the ecclesiastical centre, musicians of all lands went to Italy, and especially to Rome. It was, however, in England first, and it has been only in England until America adopted the practice, that academical honors have been given to musicians.† John Hamboys (*c.* 1470), author of some treatises on the art, is the reputed first doctor of music. The record exists that in 1463 the University of Cambridge conferred the degrees of doctor and bachelor respectively on Thomas Seynt Just and Henry Habyngton. Probably these degrees were granted on the strength of pedantic lore formally required. In the following century a musical composition also was exacted from candidates for graduation. It may seem an anomaly that art-excellence should be tested by academical regulation, since by some supposed to soar above rule; but, rise as it may, to be art it must be founded on principle, and, if in its working of to-day it overstep its limits of yesterday, it is forever unfolding new exemplifications of those natural laws whereon it is based, and the greatest artist of any time is he who can most deeply probe, and is thus best able to apply, the phenomena;

* As belonging to this branch of the subject, the principal schools for musical education that have been instituted of late, and are now in existence, may here be named: The Paris Conservatoire, 1795, and its five provincial branch schools; the Conservatoire of Brussels; the Conservatorio of Naples, an offspring of earlier institutions; the Royal Academy of Music, London, 1822; the Conservatorium of Leipzig, instituted in 1843, mainly through the instrumentality of Mendelssohn; the Conservatorium of Vienna, and like institutions in Dresden, Cologne, Stuttgart, Munich, and Frankfort, and also in Milan and Bologna; and the Hochschule für Musik, a branch of the Academy of Arts, Berlin.

† In the year 1884 the University of Adelaide, South Australia, initiated a Professorship of Music, the functions of which are to lecture and to examine for degrees by the same method as at our Cambridge University, and James Ives of Manchester was elected to the Chair.

upon these grounds, then, it is not beyond the province of the schoolman to test and to declare the qualifications of an artist.

The knightly calling, in the age of chivalry, not only referred to heroic acts and deeds of arms, but regarded skill in verse and melody, in singing and accompaniment. Princes and nobles of highest rank practised these arts, and were then styled troubadours, who were sometimes attended and assisted by jongleurs to play to their singing. Their music seems to have been rhythmical, as was necessary to fit the verses, and the perfect, or ternary, or triple time is said to have prevailed in it more commonly than that which we should now write as two or four in a bar.

A similar race of knightly songsters in Germany were the minnesingers. They set great value on the invention of new metres, and he who produced one with a melody to suit it was called a *meister* (master), while he who cast his verses in a previously accepted metre or adapted them to a known melody was styled *tondieb* (tone thief). For the most part their pieces comprised a fore-song, a far longer section in several stanzas, to each of which the same melody was repeated, and an after-song, all three divisions having their own separate melody. Their music is said to have been in the church style of the period, but was distinctly their own composition.

The exercise of the gentle arts by the nobility declined with the decline of chivalry, and as it fell into disuse among them it was adopted by the burgher class in the guilds of master-singers. One of the most meritorious and by far the most prolific of the whole craft—his compositions being numbered by thousands—was Hans Sachs of Nuremberg (1494–1576). He was by trade a shoemaker, and all the members of his guild followed some such calling, and devoted themselves to the study and practice of song as recreation from their daily labor. They cultivated the arts of both composition and performance of song in its twofold aspect of verse and tune, for which, according to tradition, they enacted most rigid and perhaps pedantic laws. None of their work has come down to us, but the name they have left affords an instance of the aspirations of the common people

to that intellectual condition which is not the exclusive prerogative of the church nor the privilege of the wealthy. Guilds of master-singers were also established in other towns of North Germany. The title and its application generally declined until the 17th century, but lingered feebly in a few places until 1836, when the latest-lived guild was dissolved at Ulm.

Late in the 13th century a society somewhat similar in its object was established in London, consisting of the wealthier merchants. It was called the Puy (the name also given to the poetical festivals in honor of the Virgin in some Norman towns). Admission to its ranks was possible only through manifestation of musical or poetic merit. Severe judgment decided on the claims of contesting candidates for honors, which were great and public when desert was found.

The dawn of the 16th century is marked by the appropriation of musical scholarship to secular writing. It was about that time that the *madrigal* came into vogue. The etymology of the word is obscure, but the class of music to which it is applied is clearly distinguished. It is stamped with the imitative character of the canon, but is free from the rigid continuance of one melody by the successively entering voices; and it has as much resemblance yet unlikeness to the fugue, in having the flight of a musical phrase from one to another of the vocal parts, but not being steadfast to one subject throughout its design—nay, imitation sometimes ceases in the madrigal when particular words need special emphasis. The *villanella*, *villancico*, *chanson*, or *part-song* of the period is distinguished from madrigal by the definite rhythm, a quality excluded from this latter by the response in one part to the uncompleted phrase of another; and the lighter species of composition was so arranged as to suit a single voice with a lute accompaniment when a voice to each part was not available for the performance. Still more marked in rhythm and more slight in structure was the *ballet*, so named because it was sung as an accompaniment to dancing (*ballata*, from *ballare*), or the *fal-la*, so named because often set to these two syllables. All these classes of music were as often played as sung, and in English copies are generally described as “apt for voices or vyols.” The Flemish

masters have left as many and as admirable specimens of secular work as of church music; Italian musicians, who rose from the teaching of the Flemings, successfully emulated the twofold example; but in England secular composition seems to have been the indigenous development of national intuition, and at its outset at least to have had a style of its own. This is exemplified in the pieces comprised in the *Fayrefax MS.* (temp. Henry VIII.), which are mostly of a pastoral and always of a tuneful character. The following is an approximately chronological list, according to nationalities, of the masters who have been chiefly distinguished for their compositions of the class: *Flanders*—Egide Binchois, Jean Okeghem or Ockenheim, Jean Tinctor, Adrian Willaert, Cyprian di Rore, Jacques Hobrecht, Firmin Caron, Josquin des Près, Alexander Agricola, Antoine Brumel, Pierre de la Rue, Jacques Arcadelt, Claude Goudimel, Philippe Verdelot, Jacques de Wert, Hubert Waelrent, and Orlando di Lasso; *Rome*—Costanzo Festa, Giovanni Pierluigi da Palestrina, Felice and Francesco Anerio, Giovanni Maria and Bernardino Nanini, and Luca Marenzio (styled in his own time “Il più dolce Cigno d’Italia”); *Venice*—Giovanni Croce, Andrea and Giovanni Gabrielli, Costanzo Porta, Orazio Vecchi, and Giovanni Giacomo Gastoldi; *England*—William Cornyshe (father and son), Richard Taverner, Robert Fayrefax, Thomas Phelyppes, Richard Edwards, William Byrd, Thomas Morley, Giles Farnaby, Edward Johnson, Thomas Weelkes, George Kirbye, John Dowland, Michael Este, Thomas Tomkins, John Benet, John Hilton, John Wilbye, Thomas Ford, Thomas Bateson, Richard Allison, John Ward, and Orlando Gibbons, also John Cooper and Peter Philips, who dwelt long in Rome and published their works under the names respectively of Giovanni Coperario and Pietro Filippi. Many of all these wrote strictly madrigals, that is, continuous compositions abounding in ingenious artifices of imitation of one part by another: others wrote rhythmical songs of four or more parts, or ballets, or fal-las, all of which, being for unaccompanied voices, or for viols instead of voices, are often erroneously ranked as madrigals, though differing entirely in structure from them. The English composers, to Byrd inclusive, produced pieces distinctly of the madrigal class, but

described them by other definitions ; it was in the year 1588, when Byrd published " Psalms, Sonets, and Songs of Sadness and Pietie," that the word madrigal was first introduced into England by Nicholas Yonge, a merchant, a lover of music who, having received copies of some foreign compositions in his chests of merchandise, adapted English words to these, and printed a collection under the title of *Musica Transalpina*, the success of which stimulated the powers of English writers that had already been proved, and excited others to emulate their example. The art of madrigal composition was never practised in Germany, and it died out in other countries early in the 17th century. The knowledge of the works that endear the madrigal writers to lovers of a high and most pure form of music was revived, and has since been kept alive, by the Madrigal Society. This was founded in 1741 by John Immyns, an attorney, and its original members were mechanics or small tradesmen ; it held its first meeting at the Twelve Bells Tavern in Bride Lane, made many migrations to other houses of entertainment, and has its present home at the Freemasons' Tavern, where its members are of a far higher social caste than the men who associated themselves for the practice of contrapuntal vocal music when the rank and fashion of the land went to worship Farinelli at the Italian Opera, and to take part with the followers of the King or the Prince of Wales in supporting one or other of the opposition establishments for its performance. In 1811 the society offered a prize for the composition of a madrigal, which was won by William Beale. The same incentive has occasionally been repeated. This encouragement, and still more the love for the class of music engendered by the public performance of madrigals by large choral societies during the last fifty years, have incited later composers to more or less successful imitations of the style, especially distinguished among whom was Robert Lucas Pearsall (1795-1856). The part-song for three or more unaccompanied voices, which has come largely into vogue in Germany during the present century, is, like corn grown from the mummy wheat, a reproduction of the same class of music that was common in England in the Elizabethan era. The importation of many beautiful specimens stimulated the wits of our native contemporaries,

and this country now owns many successful writers of such music. The part-song is distinguished from the glee in being continuous instead of fragmentary, and in being available for choral performance instead of being dependent on solo singing for many of its effects.

The renowned Roman school, to which we must now pass, owed its existence to the precept as much as to the example of foreigners, chiefly from Flanders. Claude Goudimel (c. 1510–1572), known as a Fleming, though his birth be assigned to Avignon, was the first to open a seminary for musical tuition in Rome, and the most famous musicians of the century were its pupils—Palestrina (*ob.* 1594), Orlando di Lasso (*ob.* 1594), the brothers Animuccia, the brothers Nanini, and many more. Lasso, Lassus, or Latres of Mons is signalized among these for the great number and great beauty of his works, and for the wide area over which he spread his labors. In his own land, in Rome, in France, in England, and chiefly in Bavaria, he was active as a choir-master and as a composer, and did as much to advance art by making his music express the words to which it was set, as by teaching the executants to realize this expression in performance. He is praised for breaking from the long previous practice of writing prolix florid passages to single syllables, a weakness manifest in the music of his countryman Desprès and of intervening writers.

Several musical treatises by Spanish writers of this period are extant, which are not regarded highly for the novelty of their views, nor for more than usual perspicacity in the statement of them. It might have been supposed that Spain would have been as favorable to the production of musical talent as Italy has always been. That the contrary is the fact is, however, patent; but the explanation lies with the ethnologist rather than with the musician.

Though the church from time to time appropriated the secular art-forms from their rise to their maturity, its chief authorities were always jealous of these advances, and issued edicts against them. So, in 1322, Pope John XXII. denounced the encroachments of counterpoint, alleging that the voluptuous harmony of 3ds and 6ths was fit but for profane uses. So, too, the twelfth or Ionian mode—the modern

scale of C major, the only one of the church modes, save under special conditions the fifth or Lydian mode, that accords with the tonality of present use—was stigmatized as “lascivious” and proscribed from the sanctuary. More accordant with present views of propriety was the many-sided objection to the employment of tunes of the people in place of the church’s Plain Song as bases on which to erect counterpoint, and the construction of this counterpoint in the most ornate of the several florid species. Enlarging on the primitive practice of adapting Latin words to popular tunes, the best approved masters, in the two centuries preceding the epoch now under notice, took tunes of this class, to which it is stated the original words were commonly sung by congregations at least, and even by some members of the authorized choir, while other of the singers had such extensive passages to execute that to make the sacred syllables distinct was impracticable. The whole custom of composition and performance was rigorously condemned by the Council of Trent, in consequence of which Palestrina was commissioned in 1563 to write music for the mass that should be truthful to the spirit of devout declamation, and aim at the utmost approach to musical beauty. To this end he made three experiments; the first two were declared successful, and the third was accepted as the fulfilment of all that could be desired for religion and for art; it was named, after the preceding pope, “Missa Papæ Marcelli.” This great work was set forth as the standard to which all ecclesiastical composition was required to conform; and so it did conform until a new musical idiom arose, until the popular ear thirsted for new forms of expression, and until musicians sought and found favor in meeting the general demand. In the three hundred years between that time and this, pontiffs and conclaves have again and again enacted statutes to conserve the purity of ecclesiastical art, but art as often has run out of control and proved that every succeeding era adds to its capabilities.

Despite the unbroken continuance of their use in the Roman service, great ignorance now prevails as to the church modes and their permitted modification. Ears trained by modern experience recoil from the uncouth effect of the

melodic progressions incidental to some of these artificial scales, while antiquaries protest the infallibility of extant copies of music constructed in those modes, and insist on the authority of such manuscripts to secure purity of performance. A "Treatise on Counterpoint," by Stefano Vanneo of Recanati (1531), however, expressly states that the notes in the modes were subject to inflexion, that accomplished singers necessarily knew what notes should be raised or lowered by sharps or flats, and that these signs were never written but for the direction of boys and other executants who had not attained to mastery of their art. The treachery of tradition is exemplified in the loss of the rules for this once generally understood practice of notal inflexion; but the inference is strong that, could these rules be recovered, many of the melodies now called Gregorian might resume a musical character of which they are robbed by strict adherence to their written notes.

In England during the 16th century choral music kept pace with the age. This is evidenced in the works of Tallis (1520-1585), and Byrde (Bird, or Byrd) (1537-1623), who wrote for the Roman ritual, and continued their labors for the Anglican service as modified by the Reformation, which exercised the genius of many another, of whom Orlando Gibbons (1583-1625) was the crowning glory, for the few of his works that are accessible in comparison with what he is believed to have produced are classed among the masterpieces of their style and their period. The same musicians, or most of them, are as notable for their secular as for their sacred writings.

It was in the middle of the 16th century that the class of composition now ranked as the highest was originated. The *oratorio* dates its existence and its name from the meetings held by San Filippo Neri in the oratory of his church in Rome, at first in 1556, for religious exercise and pious edification. He was the confessor and friend of Giovanni Animuccia, whom he engaged to write music to be interspersed throughout his discourses. Originally this consisted of *laudi* or short hymns, the extent of which was afterwards enlarged; by-and-by the spoken matter was replaced by singing, and ultimately the class of work took the form in

which it is cast by present composers.* Such is the source of the didactic oratorio ; the dramatic oratorio is an offshoot of the same, but is distinguished by its representation of personal characters and their involvement in a course of action. The first instance of this kind of writing was the production of Emilio del Cavaleri, "*La Rappresentazione dell' Anima e del Corpo*," which, like its didactic precursor, was given in the oratory of a church in Rome (1600), where it was performed with the accessories of scenery and action.

To the beginning of the 16th century is due a more significant matter than the secularization of studied music, than the reform of the music of the church, and even than the labors of those musicians of whose great names only the most notable have been cited. The matter in question refers not to art-forms nor to artists, but to the fact that music has its foundation in the natural laws of acoustics, and thus it lays open the principle for which Pagan philosophers and Christians had been vainly groping through centuries, while a veil of mathematical calculation hung between them and the truth. Jean Mouton of Holling in Lorraine (1475-1522) is the earliest musician in whose works has been found an example of the phenomenal chord of the dominant 7th approached with the full freedom of present-day practice. The discovery is usually ascribed to Claudio Monteverde, of whom and of his great art services much will be said when treating of the ensuing century. Like others of the wonders of nature, the chord and its application seem not to have come suddenly into knowledge, much less into acceptance, but to have been experimented upon with less or more of hardihood by one musician after another, until good effect had silenced dispute and authorized the adoption of this beautiful harmony into the language of music. The discovery of the grounds of its justification is to be traced to a still later time. The speciality of the chord consists in its comprising between its 3d and 7th the interval of the diminished 5th, the two notes of our diatonic scale which are omitted by many primitive nations—the 7th and 4th from

* The correspondence of this account with that of the rise of Greek tragedy is obvious.

the key-note — and which perplexed the considerations of theorists and practitioners, as has in the foregoing been repeatedly shown. Speculation as to the new delight the first hearing of this combination must have occasioned is precarious; the opposition with which it was encountered by the orthodox is certain.

Yet another prominent feature in musical history dates from the beginning of the 16th century — the practice of hymnody. Luther is said to have been the first to write metrical verses on sacred subjects in the language of the people, and his verses were adapted sometimes to ancient church melodies, sometimes to tunes of secular songs, and sometimes had music composed for them by himself and others. Many rhyming Latin hymns are of earlier date whose tunes are identified with them, some of which tunes, with the subject of their Latin text, are among the Reformer's appropriations; but it was he who put the words of praise and prayer into the popular mouth, associated with rhythmical music which aided to imprint the words upon the memory and to enforce their enunciation. In conjunction with his friend Walther, Luther issued a collection of poems for choral singing in 1524, which was followed by many others in North Germany. The English versions of the Psalms by Sternhold and Hopkins and their predecessors, and the French version by Marot and Beza were written with the same purpose of fitting sacred minstrelsy to the voice of the multitude. Goudimel in 1566 and Le Jeune in 1607 printed harmonizations of tunes that had then become standard for the Psalms, and in England several such publications appeared, culminating in Ravenscroft's famous collection (1621); in all of these the arrangements of the tunes were by various masters. The English practice of hymn singing was much strengthened on the return of the exiled Reformers from Frankfort and Geneva, when it became so general that, according to Bishop Jewell, thousands of the populace who assembled at Paul's Cross to hear the preaching would join in the singing of psalms before and after the sermon.

The placing of the choral song of the church within the lips of the people had great religious and moral influence.

It has had also its great effect upon art, shown in the productions of the North German musicians ever since the first days of the Reformation, which abound in exercises of scholarship and imagination wrought upon the tunes of established acceptance. Some of these are accompaniments to the tunes with interludes between the several strains, and some are compositions for the organ or for orchestral instruments that consist of such elaboration of the themes as is displayed in accompaniments to voices, but of far more complicated and extended character. A special art-form that was developed to a very high degree, but has passed into comparative disuse, was the structure of all varieties of counterpoint extemporaneously upon the known hymn tunes (choral Gesänge), and several masters acquired great fame by success in its practice, of whom Reinken (1623-1722), Pachelbel (1653-1706), Georg Boehm, and the great Bach are specially memorable. The hymnody of North Germany has for artistic treatment a strong advantage which is unpossessed by that of England, since, in the former, for the most part the same verses are associated with the same tunes, so that, whenever the text or the music is heard, either prompts recollection of the other, whereas in England tunes were always and are now often composed to metres and not to poems; any tune in a given metre is available for every poem in the same, and hence there are various tunes to one poem, and various poems to one tune.* In England a tune is named generally after some place—as “York,” “Windsor,” “Dundee”—or by some other unsignifying word; in North Germany a tune is mostly named by the initial words of the verses to which it is allied, and consequently, whenever it is heard, whether with words or without, it necessarily suggests to the hearer the whole subject of that hymn of which it is the musical moiety undivorcible from the literary half. Manifold as they are, knowledge of the choral tunes is included in the earliest schooling of every Lutheran and every Calvinist in Germany, which thus enables all to

* The old tune for the 100th Psalm and Croft's tune for the 104th are almost the only exceptions, unless “God save the King” may be classed under hymnody. In Scotland, also, the tune for the 124th Psalm is associated with its proper text.

take part in performance of the tunes, and hence expressly the definition of "choral." Compositions grounded on the standard tune are then not merely scholastic exercises, but works of art which link the sympathies of the writer and the listener, and aim at expressing the feeling prompted by the hymn under treatment.

On the verge of the 17th century a novelty in music was originated that was as pregnant of consequence as anything that has yet been noticed; this was *recitative* with its special characteristics. Vincenzo Galilei was one of a band of Florentine nobles and gentry who devised the appropriation of music to free declamation, and they engaged authors and productive and executive musicians to put the conception into practice. Galilei had already come prominently into public notice in a controversy with Giuseppe Zarlino, the most esteemed of all the writers on music in his age, who was the author of a treatise that expounded and justified the Ptolemaic division of the scale with the major and minor tones, and the former below the latter; this was answered by Galilei in support of the Pythagorean doctrine of equal tones, which is confuted by the phenomenon of harmonics, and Zarlino in turn replied to him. That marvellous upheaving of the human mind, from the darkness of the Middle Ages, which is known as the Renaissance, was initiated by Petrarch in the 14th century, and it had during two hundred and fifty years brought gradually into knowledge (firstly) the languages of the two classic nations, (secondly) the science propounded in those tongues and many of the masterpieces of literary and plastic art that are the example and the basis of precept to all after-times. The Renaissance not only awoke the long sleeping past, but this past became the parent of the fertile future, of which the letters, the sculpture, the painting, and the architecture of the moderns are the offspring. The art of music had been untouched by the "New Learning," which had had the effect of regenerating all the other arts. The members of the Florentine association thought it possible to apply ancient principles to modern practice in music, and so to reproduce the effect to which the newly revealed writings of Greece testified, but of which these gave no such technical description as could be the ground-work of any reorganization.

Obviously, the poetical power of Greek music must have lain in the force it gave to declamation; in exalting speech into song it must have given to words a clearer yet more varied significance than they could else have had, and, to the passions words embody, it must have given an otherwise impossible medium of expression. There existed two classes of music at the time under notice. The music of the people consisted of concise rhythmical tunes that were either composed to accompany dancing, or so constructed that, though made for singing, they were applicable to that other use; and these tunes, being repeated again and again to the almost countless stanzas of some ballad poems, could have in themselves no quality of expression beyond a vague character of sadness or gayety; for, what might have been expressive of the prevalent feeling at one stage of a long story would necessarily be fallacious in the subsequent diversities of the tale. The music of the schools consisted of ingenious contrivances of wholly artificial nature, either to assign the same melody to several successive voices in canonic continuance or fugal imitation, or else to multiply more and more the parts for simultaneous execution; in the former case definition of rhythm is annulled, as has been shown, by the entry of one part with a phrase while that phrase was uncompleted in another part, and in the latter case the manifold melodies so obscure the sound of one another that none can be distinguished—a fact that must be self-apparent if we think of the sound of twelve, or twenty-four, or so many as forty simultaneous currents of song. In this music there could neither be expression nor even articulation of the words, and hence, our Florentines assumed, the purpose of music was perverted and its inherent poetical essence was abused. Such combination of diverse melodies in now styled *polyphony*, a term that might better be applied to simple counterpoint in which the many sounds are onefold in accent than to the florid counterpoint it is employed to define, wherein the many parts have various movement. With the idea before them of the ancient rhapsodists the association proposed the setting of music to verses with the main, nay, only object of expressing the words. This music was not to be rhythmical, but was to consist of longer or shorter phrases in accordance with the literary sense; its in-

tervals were not to be chosen with regard to their melodic interest, but in imitation or idealization rather than exaggeration of the rising and falling of the voice in ordinary speech, the speed being hurried or relaxed by the exigency of the passing sentiment ; and the accompaniment of the singer was to be on some unobtrusive instrument or, later, some combination of instruments, that should, as did the lyre of old, verify the intonation and, in the new era (what had not been in the classic), enhance the vocal expression by some pungent harmony. Applied solely to recitation, the new invention was called *recitativo* (recitative), *musica parlante*, or *stilo rappresentativo*. The first instance of its composition is said to have been a *cantata*—that is, a piece for a single voice with instrumental accompaniment—"Il Conte Ugolino," composed by Galilei, but of this no copy is known to exist.

Doubt prevails as to whether "Il Combattimento d'Apolline col Serpente" by Giulio Caccini or "Il Satiro" by Emilio del Cavalieri were the earlier production ; they were both given to the world in 1590, were both in dramatic form, and both exemplified the new, if not the revived, classic style of music. Caccini was fitted to make the experiment by practice and excellence as a vocalist more than by contrapuntal erudition, and he was soon associated with Jacopo Peri, a musician of his own class, in the composition of "Dafne," a more extensive work than the foregoing, indeed a complete lyrical drama, which was privately performed in the palace of one of the Florentine instigators of the experiment in 1597, or, according to some, in 1594. These two again worked together on the opera of "Euridice," which was publicly represented in Florence at the nuptials of Henry IV. of France with Maria dei Medici in 1600, its production having been preceded by that of Cavalieri's posthumous oratorio in Rome, "La Rappresentazione dell' Anima e del Corpo," before noticed. That the first public performance of a dramatic oratorio and of a secular opera, both exemplifying the recently devised declamatory power of music, should have occurred in the same year is a remarkable coincidence. That the first experiments in the novel art of lyrical declamation were confided to practised executants, who brought their experience as vocalists to bear upon composition for a hitherto untried phase of

vocal effect, was excellent for the purpose of proving the proposition. The success of the experiment was, however, to be established when a composer already renowned as such, one who had drawn exceptional attention by his then new views of harmony, gave the force of his genius and the weight of his name to the novel class of writing. Such was Monteverde (1568–1643), who in 1607 brought out at the court of Mantua his opera of “Arianna,” followed in 1608 by his “Orfeo.” In these works, and in those of the same nature that he subsequently produced at Venice, is anticipated the principle (and, so far as the resources of the time allowed, the practice also) which was revived by Gluck some hundred and fifty years later, and of which the votaries of Richard Wagner in the present day assume their hero to have been the originator—the principle, namely, that the exigencies of the action and the requirements of the text should rule the musical design in a lyrical drama, and that the instrumental portions of the composition should, quite as much as those assigned to voices, illustrate the progress of the scene and the significance of the words. The last speciality is exemplified in the harmonies and figures of accompaniment, and in the appropriation of particular instruments to the music of particular persons, so as to characterize every member of the action with special individuality. Such must be the true faith of the operatic composer; it has again and again been opposed by the superstition that feats of vocal agility and other snares for popular applause were lawful elements of dramatic effect; but it has ever inspired the thoughts of the greatest artists and revealed itself in their work, and no one writer more than another can claim to have devised or to have first acted upon this natural creed.

Monteverde had been attacked by Giovanni Battista Artusi for his use of what are now known as fundamental harmonies, which the composer might have learned from the music of Mouton (already named), but which he more probably re-discovered for himself; he had defended the practice, and his theoretical assailant had retorted. Polemics ran high as to the relative rights of contrapuntal legislation which had been developed through the course of ages, and the freedom of thought which had as yet neither rule nor tradition;

for every separate use of an unprepared discord was tentative as to effect and speculative as to reception by its hearers. It will presently be shown that the discovery (no lighter term will suffice) of Mouton and Monteverde has its base in the laws of nature ; here it is enough to say that it was a turning-point in the history of music, the throwing open the resources of the modern as opposed to the limitations of what may justly be called the archaic. The distinction of these two styles was not clearly defined till long afterwards ; but a writer may here be named, Angelo Berardi, whose work (1687) more fully than any other sets forth the contrapuntal code and enunciates the requirements in fugal writing, such as the affinity of subject to answer, and whatever else marks the style and the class of composition.

It was about the year 1600 that the practice was instituted of perpetuating, by surgical means, the voices of boys throughout the whole period of manhood, and so of producing adult male soprano and contralto singers. The male alto or counter-tenor or falsetto voice had been frequent in Spain, perhaps from constitutional peculiarities in individuals, perhaps from particular training and practice, and singers with such voices had commonly been imported from that country to Rome for the musical service of the Pope's chapel. The cause is not known, but the fact is stated that these executants became more and more scarce, and necessity was consequent for some means to supply their place, which was probably heightened by the tendency of composers to write higher notes than are in the ordinary range of what is called the falsetto register of voices. A monk named Rossini then devised the appropriation to church use of a practice that was originated in Persia, and had hitherto had a totally different application. Ecclesiastical authority sanctified while it sanctioned what became a custom. Men by their own will, or, more frequently, boys by the will of their parents, were fitted for such unnatural performances in secular as much as in sacred service ; and for two centuries the theatres of all Italy abounded with singers of this description, who gained prodigious reputation, and travelled to every country wherein the Italian Opera found a home. Among the most notable of the class were Senesino, Farinelli, Cafa-

renni, and Pachierotti, the latest who gained wide esteem having been Velluti, who was popular in 1825.

The opera now became a fixed institution in Italy, its performance was no longer restricted to the palaces of princes and nobles, and it became the best-esteemed entertainment in public theatres. The dramatic oratorio was transferred from the church to the secular stage, becoming in every respect a sacred opera, and only specimens of this class were suffered to be represented during the season of Lent.

Conspicuous, as much for the merit as the multitude of his productions, was Alessandro Scarlatti (1659-1725), who gave to the world 115 secular operas, many oratorios, and, besides these, which might well have been a long life's labor, a far greater quantity of ecclesiastical music, some of which is characterized as most dense and massive. He is accredited with three novelties in his dramatic writing: the repetition, "Da Capo," of the entire first part of an aria after the second part, of which, however, some specimens by earlier writers are said to exist; the accompanied recitative, wherein orchestral interludes illustrate the declamation and figurative accompaniment enforces it, as distinguished from speaking recitative, wherein the accompaniment does little more than indicate the harmony whereon the vocal phrases are constructed; and the *sinfonia* or *overture*, which is often associated with his name, as distinguished in plan from that which was first written by Lully, his being sometimes styled the French and Scarlatti's the Italian form of instrumental preface to an extensive work.* Alessandro Scarlatti is little less famous as a

* The Italian "sinfonia" mostly begins with an allegro, which is succeeded by a shorter adagio, and ends with a second quick movement that is sometimes the resumption of the first and is sometimes independent of it, and it is exemplified in the overtures to the "Seraglio" of Mozart, the "Euryanthe" of Weber, the "Faust" of Spohr, and several of Auber. The French "ouverture" (the original form of the word, which still remains in France) generally begins with a majestic movement, which is followed by an allegro, often of a fugal character, and concludes with a march or gavotte or some other description of dance, and it is exemplified in the overtures of Purcell and nearly all of those of Handel. The modern overture is mostly an allegro on the plan of a symphonic movement, described in the sequel, sometimes with and sometimes without a slow introduction.

teacher than as an artist; he was at the head of all the three conservatories then flourishing in Naples, and the long list of his pupils includes his son Domenico and most of the other chief Italian notabilities of the next generation. Conspicuous among his immediate predecessors were Cavalli (c. 1600–1675) and Cesti (c. 1620–1675).

Opera was first introduced in France by Cardinal Mazarin, who imported a company of Italian performers for an occasion. The first French opera, “Akebar, Roi de Mogul” (1646), was composed by the abbé Mailly for court performance. So was “La Pastorale” (1659), by Cambert, who built his work on the Florentine model, and, encouraged by success, wrote several others, on the strength of which he, with his librettist Perrin, instituted the Académie Royale de Musique, and obtained a patent for the same in 1669, exclusively permitting the public performance of opera. Jean Baptiste Lully* (1633–1687) procured the transfer of this patent in 1672, and by it gained opportunity not only for the exercise of his own genius, but for the foundation of the French national lyrical drama, which to this day is wrought upon his model.

In France the ballet had been a favorite subject of court diversion since Beaujoyeaulx produced in 1581 “Le Ballet Comique de la Roynne,” a medley of dancing, choral singing, and musical dialogue. Lully, in his course to the summit of royal esteem, had composed several pieces of this order, which were performed chiefly by the courtiers, and in which the king himself often sustained a part; and, experienced in the taste of the palace, and indeed of the people, our musician incorporated the ballet as an essential in the opera, and so in France it still remains. It was not singly in the structural intermixture of dancing with singing that Lully’s operas were, and those of his French successors are, unlike the works of the same order in other countries; he gave such care to and exerted so much skill in the recitative that he made it as interesting as the rhythmical matter, nay, varied it often with metrical vocal phrases and accompanied it constantly with the full band—whereas, until Rossini’s “Otello” in 1818,

* This is the French form of his names Giovanni Battista Lulli, adopted after he was taken from Florence to Paris as a page.

speaking recitative (*recitativo parlante*, *recitativo secco*) was always a main element in the operas of Italy.

In Germany the seed of opera fell upon stony ground. Heinrich Schütz wrote music to a translation of Peri's "*Dafne*," which was performed for a court wedding at Torgau in 1627; but only importations of Italian works with Italian singers came before the public until nearly the end of the century.

In England the lyrical drama found an early home. The Masques performed at Whitehall and at the Inns of Court were of the nature of opera, and were largely infused with recitative. Eminent among others in their composition were Nicholas Lanier (c. 1588-1664), born of an Italian father who settled in England in 1571; Giovanni Coperario, who during his sojourn in Rome had thus translated his patronymic of John Cooper; Robert Johnson, who wrote the original music for "*The Tempest*;" Dr. Campion, Ives, and William and Henry Lawes. The name of Henry Purcell (1658-1695) figures brightly in this class of composition; but, except his "*Dido and Eneas*," written when he was eighteen, his so-called operas are more properly spoken dramas interspersed with music—music of highly dramatic character, but episodical rather than elemental in the design. This is due to an axiom of Dryden, the principal and indeed the model dramatist of the day, that music is not the natural medium of speech, and hence may only be assigned in dramatic representation to preternatural beings, such as spirits, enchanters, and witches—maniacs also, through the abnormality of their condition, being admitted into the privileged category of those who may sing their conceits, their spells, their charms, and their ravings. The "frost scene" in "*King Arthur*," the "incantation" in the "*Indian Queen*," and the cantatas for Alisidora and Cardenio in "*Don Quixote*" are masterpieces of lyrical art that give warrant of the success that might have been achieved had Purcell's librettists given range in the province of humanity for his vivid imagination.

Earlier in the history of English Opera was the production of "*The Siege of Rhodes*," an entirely musical composition, the joint work of Dr. Charles Colman, Captain Henry Cook, Henry Lawes, and George Hudson, which was performed at

Rutland House in Charterhouse Square in 1656, under the express license of Cromwell to Sir William Davenant, and retained the stage until some years after the Restoration ; the existence of its music is unknown, but a copy of its libretto in the British Museum amply details its construction. Separate mention is made of this remarkable historical incident as serving to refute the common supposition that Puritan influence impelled the decadence of music in England. In truth, this influence stirred the spirit of opposition in persons of a different tendency, and was virtually the cause of a very powerful counteraction, and through this of many highly significant things as to the perpetuation of our music of the past, if not of the continuance of our music in the future. It was during the Commonwealth that John Playford printed "Ayres and Dialogues," a book that comprises with many pleasant pieces the first three that ever were defined by the word *glee*—a term that later times have wontedly acknowledged and boasted as the designation of a class of music specially English. It was during the Commonwealth that the same publisher issued several editions of "The Dancing Master," each being a variation of the foregoing ; and this is the work to which we owe the preservation of all the beautiful English ballad tunes of earlier date that are, many of them, not to be found in previous print or manuscript. It was in that very opera, "The Siege of Rhodes," that Mrs. Colman, daughter-in-law of one of the composers, sustained the character of Ianthe, she being the first female who ever took part in a public musical or dramatic performance in England. Music here after the Restoration will be treated presently, but, as the word decadence has been used, it is not inapt to state now that the decline of the art among us is distinctly to be dated from the Hanoverian accession. Strong as were the predilections of Charles II., doubtless acquired during his exile, he did not so completely throng his palace with aliens as did George I., nor did he succeed in making London the home for foreign opera that it has been ever since the rule of the house of Brunswick. King George's mistresses, his favorite companions, his chosen advisers, and his domestic servants were, like himself, strangers to our tongue, and, as the business and the socialities of the

court were carried on in a foreign language, so too were the amusements, and foreigners were accordingly imported hither to furnish them. Of a truth, the Italian element predominated over the German in the public performances of the day, and when English vocalists took part in these they had to sing in the Italian language ; but this fact is due to there having been then few songsters or none of German birth ; and, whereas ignorance of the vernacular of the land of their adoption, openly displayed, would have invited ridicule, if not hatred, to members of the royal retinue, their unacquaintance with the speech of the Italians was common to them and to the natives of the land, and for it they could be no more laughed at than laughing. Popular effort has done much during the present century to burst the bonds of carefully inculcated prejudice, and it may be hoped that the dynasty which saw the falling asleep of English art may witness its waking that is now premonished by public expectation and private endeavor.

Notice must not be omitted of the application of recitative to other than theatrical purpose. The cantata of Galilei has been cited ; it was followed by many a piece under the same designation, dramatic monologues in which the mainly prevailing declamation was relieved by occasional rhythmical strains, and in the composition of these Carissimi, Stradella, Clari, Purcell, and Blow have left admirable specimens. Later, the term acquired a widely changed meaning, it having been applied in Germany to compositions comprising matter for solo voices and for chorus, expressly for church use, and in England to works equally extensive on sometimes sacred, sometimes secular subjects. Cantatas are sometimes didactic, sometimes narrative, and sometimes dramatic, though never designed for theatrical use. The church cantatas of Bach, which have come into knowledge through the extensive unearthing of this great musician's masterpieces during the last five and fifty years, exemplify a class of music which largely prevailed in North Germany during his time. It is nobly represented in our own by the German requiem by Brahms, and by the setting of some of the complete psalms by Mendelssohn. Its modern secular presentation may be referred to the "First Walpurgis Night"

by the latter name, to the "Rinaldo" by the former, and to several admirable works by English writers.

The music of the English Church might demand a separate history, because of its importance by the side of the art of other lands, because of the longer permanence of its examples than of works in other branches, and because of its unbroken succession of contributors, covering a period of beyond three centuries, whose style has varied with the age in which they wrought, but who in this department have ever aimed to express themselves at their highest. Here, however, only the names of the most noted writers, with an approximation to chronological order, can be given—Tallis, Byrde, Farrant, Orlando Gibbons, Dr. Child, Dr. Benjamin Rogers, Dean Aldrich (as distinguished in logic and in architecture as in music), Dr. Blow, Michael Wise, Pelham Humphrey,* Henry Purcell, Dr. Croft, Dr. Greene, Dr. Boyce, Dr. Nares, Dr. Cooke, Battishill, after whom the art sank in character till it received new life from the infusion of the modern element by Attwood, coeval with whom was Samuel Wesley, and lastly are to be noted Sir John Goss, Dr. S. S. Wesley, Dr. Dykes (popular for his hymn tunes), and Henry Smart, who bring the list down to recent personal remembrance. Well esteemed among living representatives of this department of music are Barnby, J. B. Calkin, Sir G. J. Elvey, Gadsby, Dr. Garrett, Dr. Gladstone, Dr. H. Hiles, Dr. Hopkins, Dr. E. G. Monk, Dr. W. H. Monk, Sir F. A. G. Ouseley, Dr. Stainer, Dr. Steggall, Sir Arthur Sullivan, and E. H. Turpin, to which names many might be added.

It must be owned, however, that the vast increase of facilities for publication within recent years have multiplied church music almost immeasurably, and exercised the pens more than the wits of writers who prove themselves to be amateurs

* As a boy Humphrey showed such brilliant signs of musical genius that Charles II., newly returned from France, sent him thither to study under Lully. Humphrey subsequently became the teacher of Purcell, and hence has been supposed that the marvellous originality in the writing of the latter may be traceable to the influence of the Gallicized Italian; but Purcell's wonderful mastership and unprecedented practice transcend all example, and must be accredited wholly to himself.

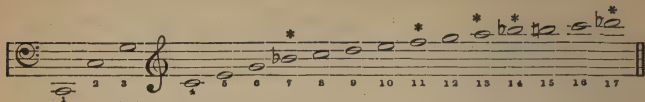
less by love of music than by love of composing, and still more by love of notoriety, which is gratified in the circulation among their own connections of works that gain no acceptance by the world at large. The style, in strictly technical sense, of music for the church is and always has been, in England and elsewhere, identical with that which characterizes contemporaneous music on lay subjects. Some English musicians have of late aimed at, or perhaps only spoken of, a distinction of styles for the church and for the chamber, and this under a supposition that to be archaic was to be sacred; a supposition seemingly founded on the present use of, and high respect for, more ecclesiastical music of early date than of secular music of like age. The supposition overlooks the facts, however, that the church appropriated the tunes of the people eight hundred years ago, while the people framed some of their tunes on the peculiar church modes, that harmony was practised by the people before it was employed by the church, that the style of madrigals appears coincidently in sacred writing, that recitative was first applied to the opera and to the oratorio in the same year, that Monteverde's innovations in musical combination were at once adopted by church composers, that Purcell, Handel, and Bach wrote in onefold style for both situations, that the glee writing of the latter half of the 18th century is undistinguishable from the services and anthems of the period, that Attwood had no different phraseology for the cathedral and the theatre, and that even now, though disguised to the glance by the antiquated notation of minims instead of crotchets, the thoughts expressed and the idiom which is their medium belong not more or less to the one than to the other purpose. Though contention be strong for the contrary, this is true art, presenting the feelings of the time in the time's own language, and not making the sanctuary walls a boundary between art and artifice.

Attention must now be directed to the natural as opposed to the artificial basis of music. Marin Mersenne (1588-1648) had great love and much practical knowledge of music; he directed his profound learning and rare mathematical attainments to the investigation of the phenomena of sound; and

his treatise "Harmonie Universalle" (1636) first enunciated the fact that a string yields other notes than that to which its entire length is tuned. The discovery was extended by William Noble and Thomas Pigot, respectively of Merton and Wadham Colleges, Oxford, to the perception of the mode in which a string vibrates in sections, each section sounding a different note. The ancient musicians tested by calculation the few phenomena of sound then discovered rather than by observation of the principles these exemplify. The measurement of major and minor tones was, after the distinction of perfect intervals, the subject dearest to their consideration, and it seems the farthest limit to which their knowledge attained. All the laws for melody, all the rules for counterpoint, were founded on this mathematical method. The step or the leap of stated intervals was prescribed; combinations of sounds were reckoned by intervals from a named note, as 5th or 6th or 3d, not as constituting complete chords traceable to a common source, and intervals which are discordant were permissible only if softened in effect by the previous sounding of their discordant note; the canons for the progression of a single part and for the union of several parts were arbitrarily devised, peremptorily fixed, and rigidly enforced. Mouton and Monteverde found the good effect of musical combinations for which there was no account in the theory of their time, and employed them in their works; the innovation was stigmatized by musical grammarians, but it gave delight to the public and was adopted by subsequent composers. No explanation was, however, given of the natural source of fundamental harmonies, as chords of this class are now defined, and their employment was still exceptional, still an act of daring. In 1673 the two Oxonians above-named simultaneously, but independently, noticed the beautiful fact that a stretched string yields a different sound at every one of its nodal divisions, and the same is true of a column of air passing through a tube. The sounds so generated received from Sauveur* the name of *harmonics*, by which they were known for nearly two centuries, but they

* See Poggendorff, "Geschichte d. Physik," p. 808.

have of late been re-named partial tones or overtones.* Here is a table of seventeen of the series :



The figures under the notes show the number of each harmonic, counting from the generator or prime as the 1st. The notes marked * differ in intonation from the corresponding notes in our tempered scale, the 7th and 14th, and also the 13th, and likewise the 17th being slightly flatter, and the 11th being slightly sharper than our conventional notes ; but the matter of temperament must rest for later consideration. The 8th above any note is double the number of that note ; thus every higher C is double the number of the C below it, namely, 1, 2, 4, 8, 16 ; and so with every higher G, namely, 3, 6, 12 ; again with the higher E, namely, 5, 10 ; and with the higher \flat B, namely, 7, 14. The number of each harmonic is the same as that of its relative number of vibrations in any given time as compared with those of the variously numbered harmonics, namely, the 8th above has two vibrations to each one of the note from which the interval is reckoned, the 5th has three vibrations to two, and so forth throughout the series. From \flat B to E, the 7th and 10th, is the interval of the augmented 4th, which was shunned in classic times, ignored by the Chinese, the Mexicans, and the Scots, ruled against by contrapuntists, and avoided in melody and harmony until employed by the Fleming and the Italian with such good effect that the world accepted it under the conditions of accompaniment with which those men employed it, and felt that a new element of beauty had been incorporated in the resources of the artist.

The occurrence, in the harmonic series, of the two notes that are separated by this interval accounts for the discord they produce when sounded together, not needing the artifice of preparation which is required to mitigate the harshness of other discords ; they are brought into being when the gener-

* See Helmholtz, "Die Lehre von den Tonempfindungen."

ator is sounded, and their assignment to voices or instruments in performance is but to make more articulate, or, so to speak, to confirm what nature furnishes—in fact, what is induced by the generator.* As light comprises all the colors and every gradation between each color and the next, but yet seems spotless, so every musical sound comprises all other sounds, but yet seems to be one single note; the blue, or the red, or the yellow, or any other ray is separated from its prismatic brotherhood and seems then a complete and independent object to the vision, and so any sound is separated from the harmonic column and then seems all in all to the sense of hearing. Let the reader observe in the musical example that the intervals become closer and closer as they rise, and that when the 8th or double of a note occurs, if there be any break in the numerical succession between such 8th and the note that would, by example of the lower octave, stand next below it, then some new harmonic appears whose number adjusts the broken order; between the lowest C and the next is no break; between this C and the one above it, 2 and 4, what would else be a blank is filled by G, the third harmonic; between 4 (C) and 6 (G) what would be a blank is filled by E, the fifth harmonic, and so on throughout the series. No division of an interval is ever equal, the lower portion being always the larger; the interval between 2 and 4 is divided into a 5th and a 4th, that between 4 and 6 is divided into a major 3d and a minor, that between 6 and 8 by an interval less than a minor 3d and one larger than a major tone, that between 7 and 9 by the interval larger than a major tone and a minor tone, and that between 8 and 10 by a major tone and a minor tone.† It may be well to pause at this point, as it is the natural justification of what Ptolemy calculated, but Pythagoras failed to perceive. Thus much having been noticed, readers may be left to trace the same principle of larger and smaller division throughout the series. Beyond the 17th harmonic (the note known as the minor 9th when forming

* *Vide* p. 101.

† The difference in number, namely, one, is the same in each of these intervals; but the proportion is smaller and smaller as the intervals ascend—that is, the proportion of $\frac{8}{7}$ is greater than of $\frac{9}{8}$, the proportion of $\frac{9}{8}$ is greater than of $\frac{10}{9}$, and so forth.

part of a chord) the series continues on the same principle of ever lessening distance, ever finer gradation, until the intervals become so small as to be almost impossible of articulation and of perception. What has here been adduced of the natural furnishing of the discord of the harmonic 7th applies as truly to the discords of the major 9th, the 11th, the major 13th, the minor 9th, and the minor 13th, which last is too high in the harmonic series for convenient exemplification by gradual ascent in this place, but it stands as the 51st harmonic; and these notes are now all used in combination by composers.

Scientific discovery has seldom been made singly. When time has been ripe for the revelation of a phenomenon, several observers have coincidentally witnessed its existence, and simultaneously, or nearly so, displayed if not explained it to the world. In the instance under consideration art foreran science, and its votaries continued the employment of harmonies which as yet could alone be justified by their beautiful effect, and even musical theorists did not for ages to come perceive the important, the all-powerful bearing of the principle of harmonics upon the subject they treated. What Mouton first ventured to write must be styled the starting-point of the modern in music, and one cannot too much marvel at the strong insight into the beautiful which those after-minds possessed—that, with no theory to guide, without star or compass, they made wider and wider application of the principle he had exemplified, and displayed in their works its utmost power of expansion. Three of the world's greatest musicians may be cited to show the force owned by genius of piercing to the utmost depth of a natural law, while having but their own delicate sense of propriety to restrain them within its bounds. Henry Purcell and his two colossal successors, George Frideric Handel (1685–1759) and Johann Sebastian Bach (1685–1750), wrote every combination of musical notes that down to our own latest times has ever been employed with good effect; and the more the works of these masters are studied the more are they found to foreshadow the supposed novelties in harmony employed by subsequent artists. This refers but to the technical materials of which their music is wrought; it is impossible in the present article to discuss fully the form and excellence of their works.

Purcell's voluminous and superb works for the church, his many compositions for the theatre, his countless convivial pieces, and his far less numerous instrumental writings are now but little known, and the ignorance of the age is its loss. They have a wealth of expression that cannot be too highly esteemed, and a fluency of melody that proves the perfect ease of their production. The idiom of the period in which they were written is perhaps a partial barrier to their present acceptance, and the different capabilities of instruments and of executants upon them of those days from the means at a modern musician's command make the music written in the earlier age difficult sometimes to the verge of possibility, and yet weak in effect upon ears accustomed to later uses. Here must be defined the chromatic genus in its modern application, which is signally exemplified in this master's music; it admits of notes foreign to the signature of the key, but which induce no modulation, or, in other words, change of tonality. Notes expressible only by accidentals are as essential to the chromatic scale of any prevailing key as are those elemental in the diatonic scale which are indicated by the key-signature. Chromatic chords were used by Purcell and his nearest followers, chromatic passing-notes (notes that form no portion of chords) came little into use until after the middle of the 18th century.

Handel's music has never, since he wrote, been wholly unknown or unloved, at least in England. He was engaged to come hither as a dramatic composer because of his Continental renown; this was immensely increased by the large number of Italian operas he wrote for the London stage, but, excellent of their kind as are these, the change of structure in the modern lyrical drama unfits the wonted witnesses of the works of the last hundred years to enjoy the complete performance of those of earlier time, and hence we hear but detached excerpts from any of them. It is upon Handel's oratorios and his secular works cast in the same mould that general knowledge of his mighty power rests, and these are a monument that cannot perish. "Messiah" and "Israel in Egypt" are didactic or narrative oratorios, with which may be classed "L'Allegro, Il Penseroso, ed Il Moderato," and "Alexander's Feast." The others were defined by himself

each as an "oratorio or sacred drama," and "Acis and Galatea," "Semele," and "Hercules" are similarly constructed. "Esther" (his earliest English oratorio) and "Acis and Galatea" were composed for performance in the mansion of the Duke of Chandos in 1720 and 1721, and were publicly produced with the author's sanction in 1732, but then, as was expressly notified, without dramatic action. Their success established the class of work and form of representation in English use; for, though Handel subsequently wrote Italian operas, he from time to time engaged a theatre for the performance of complete works in concert wise, and yearly composed some new pieces for production in this manner. In 1741 he visited Dublin, taking "Messiah," which had been written with a view to the occasion, and this masterpiece was first heard on the 13th of April, 1742, in the Irish capital. The reverence with which the work is regarded in England all but equals that for its subject, and the countless repetitions of its performance have made it so familiar to all hearers that the unversed in musical knowledge, little less than the profoundest musicians, feel its sublimity and listen to it with such awe as no other work of art induces. That Handel died early on the Saturday morning next following the seventeenth anniversary of the production of "Messiah," namely, the 14th of April, 1759, is now fully proved, though for some while disputed; his last public appearance was on the 6th of April, in the previous week, when he directed the performance of this masterpiece, which himself always distinguished as the "Sacred Oratorio." No master has ever excelled Handel in verbal declamation (as at the descent on the last word of "sheds delicious *death*" in the air of Acis, at that on the last word of "so mean a triumph I *disdain*" in the air of Harapha, and the extraordinary use of an almost toneless low note of the tenor voice on the last word of "He turned their waters into *blood*" in "Israel in Egypt"); in poetic expression (as in the choruses "He sent a thick darkness" in "Israel," and "Wretched lovers" in "Acis and Galatea"); or in dramatic characterization (as in all the personages in "Jephtha," who are each distinguished from the others far better in their musical than their verbal phraseology); but the quality in his music which compels the epi-

thet sublime is the broad, simple grandeur of the choral writing, which, rich in the devices of counterpoint, never fails in clearness, never in the melodious flow of each of its parts, and is hence as pleasant to executants as it is perspicuous to auditors. He wrote under the sway of contrapuntal law, from which theorists had not yet defined the exceptions, but the force of his genius broke occasionally through its despotism, and so, in his works as in Purcell's, the principle of fundamental harmony and the application of the chromatic element are freely demonstrated.*

Johann Sebastian Bach was one of a very large family of musicians, who for two centuries practised the art, in many instances with great success; the family glory culminated in him, and was scattered among his many sons, in whom it became extinct. Bach was a more assiduous student than either Purcell, his predecessor, or Handel, his contemporary, who are here classed with him. It was later in life than they that he issued his earliest works, for his youthful renown was more as a player than as a producer. Having no theoretic-

* A custom of the age is largely and, we now feel, sadly exemplified in Handel's art legacies, namely, the writing in many instances but an outline of the score which was to be filled up extemporaneously by a player on the organ or harpsichord with counterpoint that is necessary to the effect, and even essential to the idea. So long as the composer lived to make these improvisations, we know they added interest and we doubt not they added beauty to the music; but after-organists lack the ability or courage, or both, to supply the deficiency. Mendelssohn wrote for "Israel" such an organ part as he would have played in the performance of the oratorio, diffidently deliberating on what originally was trusted to the fortune of the moment, and the like has rarely been done by other musicians for other works. Mozart wrote for "Messiah," "Acis," "Alexander's Feast," and the "Ode for St. Cecilia's Day," wind-instrument parts comprising such matter as might have been played on the organ had one been in the hall wherein these pieces were first performed in Vienna; but they modernize the character and often alter the idea, while they complete and perhaps adorn the music. That these parts exist, and that their merit induces their adoption when the works are performed, have been a license for the production of "additional accompaniments" to many a masterpiece of Handel, when such genius as Mozart had has not inspired the writer. The former custom and the later license are both to be deplored, particularly in our age, when with regard to other arts the aim prevails to purify the works of older time from additions by strange hands that have accumulated to disfigure them.

cal instructor, he made searching study of all the music of earlier and of his own times.* Whatever Bach learned of the principles of counterpoint from profounder musicians, he owed his views of plan or design in the structure of a composition to his familiarity with the concertos of Antonio Vivaldi and Tomaso Albinoni, both Venetian violinists who visited Germany, and he gained this familiarity by arranging for the organ many of their concertos for several instruments, as also much that the same authors wrote for a single violin. His arrangement consisted in adding parts to the original, which he kept intact, and so retained the plan while enriching the harmony. To his latest days he was wont to retouch his own music of former years, doubtless with the purpose of improvement, and he thus showed himself to be still a student to the very end of his career. A class of oratorio of which Luther had planted the earliest germ, the recitation of the Divine Passion, had grown into extensive use in North Germany prior to the period of Bach, and to this belongs his largest if not most important work. This is his setting of the portion of St. Matthew's Gospel which narrates the incidents, interspersed with reflective passages, some taken from the chorals of common use in the Lutheran and Calvinistic churches (the tunes proper to which have special harmonic treatment when here appropriated), and some set in the form of airs, duets, and choruses to verses written for the occasion. Bach set also St. John's version of the Passion, and others. He wrote likewise for church use cantatas peculiar to every Sunday's requirement in the Lutheran service, and left five series of these, each for an entire year. He produced other sacred and many secular cantatas, a mass of such colossal proportions that it is unavailable for the

* Among the masters from whose example he deduced his own principles, some of the most famous are Girolamo Frescobaldi of Ferrara (c. 1587), his pupil Johann Caspar Kerl (1628-1693), Dietrich Buxtehude (1637-1707), Johann Jacob Froberger, another pupil of Frescobaldi (ob. 1667), George Muffat (ob. 1704), whose son was even more prolific and perhaps more noted than he, Johann Pachelbel, Georg Boehm, and most probably Johann Joseph Fuchs (1660-1741), whose work on counterpoint, "Gradus ad Parnassum," was the text-book by which both Haydn and Mozart taught, and is still held in high respect.

purpose of celebration, other pieces for the Roman Church, very much for the organ alone that has never been equalled in its intrinsic qualities or as a vehicle for executive display, many concertos and suites for the orchestra of the day, and a vast number of pieces for the harpsichord or clavecin. Among these last must be signalized "Das wohltemperirte Clavier" (1722), and a sequel to the same, "XXIV. Preludien und Fugen durch allen Tonarten, sowohl mit der grossen als kleinen Terz" (1740).^{*} These two distinct works are now commonly classed together as "Forty-eight Preludes and Fugues." To describe their purpose reference must be made to the discrepancies between the tuning of intervals by 3ds, or by 8ths, or by 5ths. The B \sharp , which is reached by successive 3ds above C, has 125 vibrations in the same period that the C, which is reached by 8ths from the same starting note, has 128, and in the same period that the B \sharp , which is reached by 5ths from the original C, has 129 and a fraction. The same is true of every other musical sound as of C, namely, that tuning by 3ds or 8ths or 5ths yields a different note from the other two. Hence it results that notes which are in tune in one key are out of tune in other keys, and consequently musical composition was of old limited to those very few keys that have several notes in common with the key of C.[†] The organ Handel presented to the chapel of the Foundling Hospital, London, had the raised or black keys divided, with each half to act on pipes different from the other half, and thus gave different notes for C \sharp and for D \flat , and the like; and other organs of the period were similarly constructed. Bach's notion was so to temper the intonation that, while the tuning of no key should be perfect, the discrepancies should be divided so nicely between all keys that no one would be offensive to the hearer, and to illustrate this he wrote in his thirty-eighth year a series of pieces in every one of the keys in its major and minor form, calling it "The clavier with equal temperament." This

^{*} Supposed by some to have been completed in 1744.

[†] It is supposed that early organs were tuned with true 3ds and flattened 5ths (the "mean tone" system of Zarlino and Salinas), and Mersenne enunciates, though obscurely, a rule for this division.

bears on a supposition, once diffidently advanced and since confirmed by men who have soundly studied the subject, as much as by constant observation of him who first conceived it, although disputed by others; it is, that the ear receives tempered sounds as they should be, instead of as they are, perceiving a different effect from the note whose tonal surroundings prove it to be $G\frac{1}{2}$ from that which is yielded by the same string on a piano-forte when it is required to represent $F\sharp$. Such is the practical application in modern use of the term enharmonic with reference to keyed instruments when it means the giving different names to one note; on the voice, however, and on bowed instruments the smallest gradations of pitch are producible, and so all notes in all keys can be justly tuned, which, among others, is one reason for the exceptional delight given by music that is represented by either of these means. The enharmonic organ and harmonium of Mr. Bosanquet are provided with a key-board of a general nature in which the restriction to close circles of 5ths is avoided. Systems reducible to series of 5ths of any character can therefore be placed on these key-boards. As the relative position of their keys determines the arrangement of the notes, the fingering is the same in all keys, and depends only on the intervals employed. The modern use of the word chromatic has already been stated, and it only remains to say of the other of the three Greek genera, diatonic, that the term now defines music consisting of notes according to the signature of the prevailing key.* To return to Bach—his orchestration is completer than Handel's, though yet needing the addition of an organ part that he did not write, but his scores are liable to misrepresentation in modern performance because several of the instruments are obsolete for which they were designed.† Bach's orches-

* Some theorists use the generic terms in limited sense: diatonic, proceeding by 2ds; chromatic, proceeding by semitones; enharmonic, changing the name of a note.

† At the unveiling of the statue of Bach in his native town of Eisenach, 28th Sept., 1884, his great Mass in B minor was performed, when instruments imitated from the antique models were used, and thus the actual effect conceived by the composer was produced—a fact of as much historical as artistic interest.

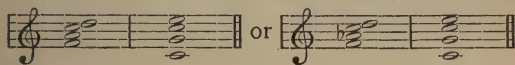
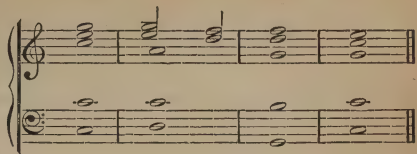
tral treatment differs from that of later days in having often a special selection of instruments for a single movement in a work, which are engaged throughout that piece with small variety of interchange, and likewise in having mostly the separate counterpoint for every instrument employed instead of combining instruments of different tone in one melody. But seldom Bach wrote in one or other of the ecclesiastical modes, as did Handel more rarely, and he used more freely than his contemporary the extreme chromatic discords. He may indeed be regarded as a double mirror, reflecting the past in his contrapuntal writing and forecasting the future in his anticipation of modern harmonies.

Notice of these two extraordinary men would be incomplete without an attempt to parallel if not compare them. Born within a month and within walking distance of each other, speaking the same tongue, professing the same religious tenets, devoting themselves to the same art and to the same productive and executive branches of that art with success that cannot be surpassed, they were as different in the character of their works as in their personal traits and their courses of life. The music of Handel for its simple, massive, perspicuous grandeur, may be likened to a Grecian temple, and that of Bach to a Gothic edifice, for its infinite involution of lines and intricacy of detail. The greater complexity of the one makes it the more difficult of comprehension and more slow in impression, while the sublime majesty of the other displays itself to a single glance and is printed at once on the mental vision. Handel wrote for effect, and produces it with certitude upon thousands; Bach wrote as a pleasurable exercise for mastery, and gives kindred pleasure to those who study his work in the spirit that incited him to produce it. Handel is not reported to have had any intercourse with the female sex, save in the relation of composer and singer, and one might suppose the passion of love to have been outside of his comprehension, save for the frequent beautiful expression of it in his music. Bach married twice, and by his two wives had eleven sons and nine daughters. The former sought, obtained, and boasted of the favor of men of title, mingled little with those of his own caste, and coveted social distinction; the latter lived in homely privacy, found his chief

companionship among musicians, and went only once to court, this being at the urgent request of Frederick the Great, conveyed by the composer's son, C. P. Emmanuel, who held an appointment from the Prussian monarch. Handel often appropriated earlier compositions of his own, and sometimes—read this under your breath—distinct ideas and even complete movements by other authors to new texts and new situations, and he apparently did this to save himself the expenditure of fresh thought; Bach far more rarely made such after-use of his own matter, and never adopted the ideas of others, but he re-wrote again and again many of his own compositions, with always the purpose of improving them. In their temperament, their manners, their life, and in their art, these two masters are notable for their unlikeness to each other.

Contemporary with the working of these two glorious Saxons were the labors of Jean Philippe Rameau (1683-1764), a native of Dijon, who made his mark on history. He wrote many operas and ballets, which are held in less esteem than those of Lully, some cantatas and sacred pieces, and a large number of compositions for the organ and clavecin; but, notwithstanding the merit of these and their success, it is more as a theorist than as an artist that he is now regarded. He published several treatises, embracing principles of performance as well as rules of harmony and a system of composition, and the original views these enunciate have obtained high regard. He distinguishes what he styles the "basse continue" from what he names the "basse fondamentale" in tracing inverted chords to their roots, and differs in this from writers on counterpoint who treated only of intervals from each actual bass note. Thus he looked in the direction of later theories of fundamental harmony, but scarcely obtained sight of the object. He speaks of a chord of the 11th apart from the suspension of the 4th; but his examples show this to be the double suspension of the 9th and 4th, to be resolved on the root and minor 3d of a chord of the prepared 7th, which further has to be resolved on a chord whose root stands at a 4th above its own, and so this chord, having nothing exceptional in structure or treatment, needs no distinctive title. Another point is indeed original, and has ob-

tained somewhat wide acceptance; this is his theory of the chord he defines as the "great 6th," which is named the "added 6th" by his English followers. It consists of a common chord (usually of the subdominant) with a 6th added, and its resolution is on the chord whose root is at a 4th *below* that of the discord, the 5th in the former chord being retained as the root of the latter.



Against this view may be urged that all harmonic intervals which are available in chords are at uneven numbers from the generator, the even numbers standing for the octaves above any of these, as $\begin{smallmatrix} 8 & 10 & 12 \\ 1 & 3 & 5 \end{smallmatrix}$, or else for their inversions, as $\begin{smallmatrix} 6 & 4 & 2 \\ 3 & 5 & 7 \end{smallmatrix}$, and hence the 6th (D in the above example) is not an original but an inverted interval; further, whatever note may be added in a column of harmony does not affect the concordance or discordance of the notes below it, but is itself the discordant element in the chord, whereas the addition of the 6th to a common chord changes its concordant 5ths into a discord, and therefore the 6th must be otherwise traced. Other theorists have, more in the direction of truth, defined this chord as a first inversion, reckoning the 6th from the bass as the inverted root, but giving no account of its exceptional resolution. It was not till the following century that the theory for this chord was propounded with the seeming of truth, showing that the 7th below its given bass (G under the F in the above) is the real generator, and showing this to be an incomplete inversion of the chord of the 11th, of which Rameau invented but misapplied the name. The subject will be more fully discussed when the period is treated to which this last theory belongs.*

* *Vide* p. 101.

Benedetto Marcello (1686-1739) was a Venetian of wealthy parentage. He was pressed by his father into the pursuit of the law, and held lucrative appointments in his profession, but his love was for music, and in music he has some renown, partly for his compositions, the best known of which are the settings for one or more voices of fifty of the Psalms in an Italian version, and partly for his writings on music, especially a satirical pamphlet, "*Il Teatro alla moda*" (1720), as remarkable for the justice with which it censures the corruptions that cankered dramatic art as for its humor. This treatise quotes the principles of the Florentine assumed musical revival in 1600, and is regarded as the precursor of the practical reform effected by Gluck.

The renowned Jean Jacques Rousseau (1712-1788) is often accredited as a musical theorist because of his several publications on the subject, especially his "*Dictionnaire de Musique*," which was finished in 1764, licensed in 1765, but not published till 1768. Its repute must have been gained by the grace of his language rather than by the soundness of his views, which are elegantly stated but rarely stable when they look to either side of the beaten track of accepted principles. He wrote violently against French music and the French language as a musical medium, being prominent in the literary disputes known as the "*Guerre des Bouffons*," but recanted when Gluck's genius was exercised on French Opera. Rousseau produced some slight musical dramas, but proof has been adduced that they were the works of other hands.

Padre Martini (1706-1784) worked to far higher purpose than the last named, and the deeper impression he made on music is due to the depth of his knowledge. He was a mathematician and a scholar in other branches of learning, all of which he brought to bear upon his musical studies. He composed for the church and for the theatre vocal and instrumental chamber music, and pieces for the organ. He enunciated no new theory, but rendered great service by the collected publication of many art rarities exemplifying the musicianship of earlier times, and proving his ability to estimate their merit by the inclusion of a large number of canons of his own, which latter are presented in the enigmatic form of ancient use wherein the primary part or parts alone are

given, and the reader has to discover the canon that fixes the period and the interval at which the response is to enter. He issued, at different dates, three volumes of a "History of Music," and did not live to complete the fourth, which would have brought the subject only down to the Middle Ages. He was revered by the musicians of all lands, and he is honored by those of our own time for the penetration with which he discovered the excellence of the boy Mozart, and the encouragement that aided largely to confirm the self-reliance of this everlasting prodigy.

This history must now make retrogression in order to trace the real beginning of German Opera, which owes its birth to Reinhard Keiser, of Weissenfels (1673-1739). His first dramatic effort, "Ismene," was produced at the court of Brunswick. Success induced him to further exertion in the same field, and its continuance enabled him to undertake the management of the Hamburg theatre, in which, between 1694 and 1734, he produced 116 operas. Even these were but a portion of his works, for he wrote several dramatic oratorios and made more than one setting of "The Passion," which last preceded the compositions of the class by Handel and Bach. Little of his music survived him, but his influence on the art of his country was enduring. Matthison distinguished himself in Keiser's theatre, which also was the scene of the young Handel's first dramatic essays. Karl Heinrich Graun, a singer, and Johann Friedrich Agricola belong to the next generation of writers of German opera, both of whom won large renown.

It is now time to revert to dramatic music in Italy. Giovanni Battista Buononcini (1672-1750) and his brother Marc Antonio were famed in and out of their own country. They both visited London, where the former opposed Handel, and the rivalry between the Italian and the German musician is notable in the history of the time. Nicola Antonio Porpora (1686-1767) owes his fame more to the success of his pupils in singing, of whom Farinelli and Caffarelli were the most distinguished, than to the merit of his numerous compositions. Leonardo Leo (1694-1746) wrote largely for the stage, but is most prized for his church music, which is of a character so different from his other productions that he is entitled to the

twofold estimation of being a light and a severe composer. Johann Adolph Hasse (1699–1783), though born in the neighborhood of Hamburg, wrote all his many operas, except the first, to Italian words for Italian singers, and may therefore be best classed among the composers of that country, where also he received his musical education. His excellence as a tenor singer, his skill as a clavecinist, and his marriage to Faustina Bordogni, the renowned vocalist, all helped to bring him and his music into note. His remark when, at the age of eighty, he superintended the production of his last opera at Milan coincidently with Mozart's bringing out of his "*Ascanio in Alba*" when fourteen years old, that "this youngster will surpass us all," says as much for his penetration as for the diffidence of one who had passed a long life with success. Giovanni Battista Gesi (1710–1736), being born at Pergola, was called by his school-mates *Il Pergolese*, and is known by all the world under this instead of his family name. Little acknowledged while he lived, he accomplished during his almost momentary career such work as places his name among those of the most famous of his countrymen. His comic opera "*La Serva Padrona*," little noticed when first given in Naples, had such success when reproduced in Paris that it was shortly afterwards played in every country in Europe. If this piece did not initiate, it confirmed the application of music as much to subjects of real as of heroic life, and therefore, though slight in structure and brief in extent, it is historically conspicuous. This and his setting of the "*Stabat Mater*" for female voices, which occupied him during his last illness, are the compositions by which he is best remembered. Nicolo Jomelli (1714–1774) was born and died in the Neapolitan territory; he produced many operas in Naples, several in Rome, Bologna, and Venice, and he held for fifteen years an engagement in Stuttgart, where his genius was active; he is particularly esteemed for his expression of sentiment, in which quality some of his critics account him the forerunner of Mozart; much as he wrote for the stage, his predilection was for church music, but the amount of his erudition or his power to apply it scarcely justified this preference. This composer may close the present list, as being the first to break through the example of Alessandro Scarlatti, and to

write airs without the "Da Capo" which general approval of that example had rendered conventional if not indispensable. The plan claims respect as proving and fulfilling design, but it is inconsistent with truthful treatment of a subject which naturally proceeds in a continuous course and does not admit of the plenary recapitulation of feeling that has already been developed after this has passed into a different direction ; as a matter of effect, the "Da Capo" is rarely charming and often tedious, it is less inappropriate in instrumental than vocal music, and even there some modified allusion to previously stated ideas is far more interesting than the unqualified restatement of what has already been set forth. One characteristic must be named that marks the whole period under present survey—the subordination of dramatic propriety to the display of vocal specialities, these were classified in distinct orders, and custom became tyrannic in exacting that every singer in an opera should have an aria of each class, and that the story must be so conducted as to admit of their timely or untimely introduction. The entire action of the Italian opera of the period is conducted in spoken recitative, with few exceptions of accompanied recitative in the most impassioned situations, and the arias or rhythmical portions of the work are episodical, being expatiative or reflective on the circumstances. The volubility that then was esteemed the main, if not the highest, qualification of a vocalist had its imperative exercise in all works for the stage, and the original purpose of dramatic music was thus foiled in making the business of the scene to wait upon the exhibition of the representative.

In 1700 instrumental music now began to assume the importance which at present it holds by universal suffrage. Compositions for the organ by Italian and German masters had been numerous, but bowed instruments were crude in structure and cumbrous for performance until the great change that was wrought in their fabrication in the latter half of the 16th century, and previous music for them was limited accordingly in character and effect. The viol was an instrument with many strings, sometimes five, sometimes seven, which had frets across its finger-board ; behind these the strings were stopped by the finger of the player, and the

vibrating length of the string was thus reduced to the extent from the fret to the bridge, but the intonation was fixed by these frets for each note without possible variability from the higher or lower position of the finger. Viols were of different sizes, and were named accordingly treble, tenor, and bass; they were made in "sets," and music for them was called a "Consort of Viols," as that for a set of hautboys was called a "Consort of Hautboys," while that for a combination of bowed with wind instruments was called "broken music." The viol held against the arm was called "Viol da Braccio,"* and that held against the leg was called "Viol da Gamba." It seems to have been Gasparo di Salo (1555-1600) of Brescia or Bologna and his contemporary Maggini who were the first to effect the important modifications which, on the subtlest scientific principles, have brought the whole class of instruments to their present high state of perfection. The word *viola* signifies the original instrument produced by these makers; the *violino*, or diminutive of *viola*, seems to have been the next modification; the *violone* (the double bass), or augmentative of *viola*, is supposed to have followed; and the *violoncello*, or diminutive of *violone*, is believed to have been the last adaptation of this class of instruments. The world-renowned Cremona makers directly followed those of Brescia, and raised the violin to a perfection of structure which is apparently impossible to reproduce. Andrea Amati, the earliest of these, is supposed to have copied the work of Salo, though he died twenty-three years before him. The skill of this master was continued in his two sons, and culminated in his grandson Nicolo (1596-1684), whose productions are especially prized. The family of Guanieri were next in order of time: Andrea, the first of them, and his sons were pupils of Nicolo Amati, but Giuseppe (1683-1745), the nephew of Andrea, who is the most esteemed, wherever he was trained, worked on principles entirely his own. The glory of the Cremonese school was Antonio Stradivari (1649-1737), who worked under Nicolo Amati, but far surpassed his teacher, and ef-

* Hence the German word "Bratsche" for the modern viola, or tenor violin.

fectured many valuable points of originality, besides surpassing all makers in his workmanship; his instruments are the most prized by players and collectors. In the Tyrol Jacob Steiner (1621-1683) made successful appropriation of Italian principles, but his violins by no means equal the best from Cremona. All these men are to be regarded rather as artists than as manufacturers, because of the ideal of beauty which was their cynosure, and their masterpieces prove the relationship of beauty of tone to beauty of form and beauty of workmanship, all of which are interdependent, and each of which is essential to completeness. The graduating of intonation to the smallest conceivable extent by shifting the position of the player's finger on the string, and the modifying of the strength and even the character of tone by pressure of the bow, approximate all instruments of the violin family more nearly than any others to the capabilities of the voice, since befitting them to the utmost truthfulness of musical propriety and the widest range of musical expression; and hence, more than any other instruments, they are an extension of the personality of the executant, enabling him to display the most delicate sensuous refinement and the brightest rays of imagination.

Vivaldi has been named as a pioneer in the art of design, and to the precedent set by him must be attributed the power of unfolding and arranging musical thought which gives to the orchestral and chamber works of after-time a supreme position as intellectual and imaginative exercises. The name of Arcangelo Corelli (1653-1713) figures prominently in the annals of violin playing, but, whatever the merit of his tone and his style, he employed but a limited portion of his instrument's compass; and this is proved by his writings, wherein the parts for the violin never proceed above D on the first string, the highest note in the third position; it is even said that he refused to play, as impossible, a passage which extended to A in altissimo in the overture to Handel's "Trionfo del Tempo," and took serious offence when the composer played the note in evidence of its practicability. His compositions are still highly esteemed; they consist of *concertos*—a term which at the time defined concerted pieces for a band, not, as now, pieces for a solo

player with orchestral accompaniments—and sonatas, some for one, some for two violins with a bass ; they are melodious, but their harmony is not always pure, and, strange to say, though they were written in Italy, where the laws of rhythm and accent were first established, these are slighted in the music ; indeed, the longevity of Corelli's works must be due to some other cause than their merit.

Giuseppe Tartini (1692–1770) greatly advanced the art of the violinist, as is testified by his compositions for the instrument and his treatise on its capabilities, and is further proved by the eminence of many of his pupils. Tartini contributed to science as well as to art in his discovery (1714) of “resultant tones,” often called “Tartini's tones,” and yet some writers ascribe the first perception of the phenomenon to Storge, a German, who described it sixteen years later. The phenomenon is this : when any two notes are sustained with great intensity, a third note is heard below them, whose vibration number is the difference of those of the two primary notes. It follows from this that any two consecutive members of a harmonic series have the fundamental of that series for their difference tone—thus, $\overset{E}{C}$, the fourth and fifth harmonic, produce C, the prime or generator, at the interval of two octaves under the lower of those two notes ; $\overset{E}{G}$, the third and fifth harmonic, produce C, the second harmonic, at the interval of a 5th under the lower of those two notes. The discoverer was wont to tell his pupils that their double-stopping was not in tune unless they could hear the third note ; and our own distinguished player and teacher, Henry Blagrove (1811–1872), gave the same admonition. The phenomenon has other significance ; an experiment by the Rev. Sir F. A. G. Ouseley showed that two pipes, tuned by measurement to so acute a pitch as to render the notes of both inaudible by human ears, when blown together produce the difference tone of the inaudible primaries, and this verifies the fact of the infinite upward range of sound which transcends the perceptive power of human organs. The obverse of this fact is that of any sound being deepened by an 8th if the length of the string or pipe which produces it be doubled. The law is

without exception throughout the compass in which our ears can distinguish pitch, and so, of necessity, a string of twice the length of that whose vibrations induce the deepest perceivable sound must stir the air at such a rate as to cause a tone at an 8th below that lowest audible note. It is hence manifest that, however limited our sense of the range of musical sound, this range extends upward and downward to infinity.

The piano-forte owes its invention to the period now under review. This instrument may be styled the voice of the musician, the only means whereby unaided he can give complete utterance to his thoughts, the only vehicle for the communication of musical ideas in their entirety. This is not said in depreciation of other instruments of various excellence which have qualities impossible to the piano-forte, but has reference to the totality of musical speech that is possible, and to the convenience with which this is produced on the instrument in question. The characteristic difference between this instrument and earlier ones of a similar class, is that the strings of the piano-forte are struck by hammers impelled by the keys under the performer's finger, and yield louder or softer tone according to the force he uses; whereas its predecessors—the spinet, the virginals, and the harpsichord, or *clavicembalo* in Italian, *clavecin* in French, or *clavier* in German—yielded variety of loudness only by mechanical instead of personal means, and hence were not the living exponents as it is of the executant's impulse. In the keyed instruments of earlier use—these last mentioned, namely—the strings are pulled by a plectrum, generally of quill, which is worked by the key struck by the player and is insusceptible of modification of force, and consequently can make no qualification of the intensity of tone; several key-boards acting severally on one or on two strings were a means of varying the loudness, and the swell (or gradually opening and closing lid of the case containing the strings) was the means for graduating the variation. Whether one speak of the happiness kindled in the homestead by this most facile and most self-sufficient instrument, or of the fuel of such happiness, namely, the measureless amount of music of every style and quality that has been written for the piano-forte, its existence is to be

accounted as an influence all but infinite upon society as much as upon art. The term "pian e forte" was applied to a musical instrument by Paliarino or Pagliarini, a manufacturer of Modena, in 1598, but no particulars have reached us of its structure or effect. Some instruments which foreshadow the chief essentials of the modern piano-forte, made by Bartolomeo Cristofori, a Paduan then working in Florence, are described in letters of 1709, and must have been made some years earlier, and piano-fortes by this ingenious inventor still exist bearing date 1720 and 1726. Marius, a Frenchman, submitted plans for an instrument with hammer action to the Académie Royale des Sciences in 1716, and Schröter, a German, claimed to have devised two models in 1717 and 1721; but the first piano-fortes made away from Italy were by Gottfried Silbermann in 1726, who worked from the designs of Cristofori.*

Let us now revert to the Opera, in which vast modifications were germinated towards the middle of the 18th century, and ripened before its close into noble maturity. Allusion has been made in the notice of Pergolese to the appropriation of the lyric element to comic subjects. At first wholly unregarded as a sphere for art uses, then admitted for interludial purposes in a fabrication styled *intermezzo* that was played between the acts of a serious composition, comedy became in course of time the basis of the most highly important, because the most comprehensive and truly the grandest, and further because the most especially musical application of the art to dramatic ends. The class of writing here to be considered is that structure of concerted vocal music through which a continuous action proceeds, involving the embodiment of the characteristics of the several persons concerned, with their opposition and combination. Handel had been remarkably happy in uniting in one piece the utterances of three, four, and even five distinct persons; he did not, however, make these several individualities interchange speech in dialogue, but caused them to sing, as it were, so many

* These dates have been gathered and verified by Mr. A. J. Hipkins, to whose exhaustive papers on this class of instruments and their best esteemed makers readers are referred.

monologues at once, each independent of the others, and Handel was not singular in his occasional practice, though he was in his excellence. Nicolo Logroscino (1700-1763), a Neapolitan, who never would write but to the dialect of his own country, was so exclusively comic and so surpassingly successful as to gain the cognomen of "Il Dio dell' opera buffa." It was he who first enchained a series of pieces (technically styled movements) in unbroken sequence, during which different persons entered or left the scene, discoursed in amity or disputation, or united either in the outpouring of a common sentiment or in the declaration of their various passions. For some time this form of lyrical dramatic art was only applied to comic subjects; Paesiello is said to have been the first musician who introduced its use into serious opera; it reached perfection under the masterly, magical, nay, superhuman touch of Mozart, whose two finales in "Figaro" and two in "Don Giovanni" are models which should be the wonder of all time, and yet can never be approached. The spoken drama is limited to the onefold utterance of a single person; for, however rapid the colloquy, if any two spoke together, each would eclipse the other's voice—retort may be instantaneous, but cannot be simultaneous. In a painting the different characters and emotions of the persons presented are shown at once, but, as if under the glance of Medusa, they are fixed forever in one attitude with one expression. In an opera finale the manifold passions of as many human beings, vivified by the voices of the same number of singers, come at once on our hearing with prolonged manifestation, and this is the wielding of a power that is not in the capability of any other of the fine arts. Thus, opposing personal qualities are contrasted and combined; thus, events are shown in sequence and different passions are expressed coincidentally; and in these particulars dramatic music, with its unique capabilities, stands aloof from the other fine arts, and commands a regard that cannot estimate it too highly.

Christoph Willibald Gluck (1714-1787) was a Bohemian by birth, and a wanderer by habit. He was a grand reformer or rather restorer of dramatico-musical art; yes, and a prophet, for he not only revived the principles enunciated in Florence on the threshold of the 17th century, which had

been superseded by the vocalisms that had usurped the throne of truth, but he fully forestalled by this revival all that is good in what is nowadays denoted by the cant term "music of the future." As was the wont of his age, Gluck went to extend his art experience, perhaps to complete his education, to Italy, and there produced so many meritorious works in the style of the time as to establish a high reputation. This led to his engagement to write for the Italian Opera in London, whither he came in 1746. The work he composed for this occasion, and one he then reproduced met with small favor, and a "pasticcio" from his previous works, "Piramo e Tisbe," had no better fortune. The failure brought the conviction that, whatever the abstract merit of music, a piece that was appropriate to one character in one situation could not be fitted to another personage under different circumstances, and that admired pieces culled from different works could not be concocted into a whole with appearance of unity. Gluck therefore resolved to abandon the prevailing customs in writing for the stage, and to devise a system of dramatic composition wherein the musical design should grow out of the action of the scene, being ever dependent upon and illustrative of it, and yet being always a design faithful to the principles of what may be named musical architecture. As did Monteverde and his contemporaries, so did this composer aim to distinguish his dramatic persons by assigning music of different character to each; he required that the overture should announce the cast of feeling and thought that was to pervade the work, and he strove to make the whole of the music appropriate to the individuals, to the situations in which they were concerned, and to the words they uttered. He did not reject the essential of rhythmical melody, which is ever necessary to a musical work, and which stands in relation to passages of pure declamation as metaphor in poetical speech stands in relation to circumstantial statement. An orator will pause in the disclosure of facts to enforce them by the mention of a similitude, or brighten them by reflections from his own mind, and it is an application of the same art when a character in a drama stays to comment on the scene in which he is involved, and show in words the passion that is seething in his heart.

Analogous to this is the occasional arrest of intercourse between the musical persons for the expression of the feeling by which one is swayed, and such is a song in an opera during which, if the action be stagnant, the character more than elsewhere proves its vitality. Plan in a musical work consists (1) in uniform or contrasted rhythm, (2) in the relationship and enchainment of keys, (3) in the development and elaboration of phrases, and (4) in their occasional recurrence. Some plans have by frequent appropriation become to a great extent conventional, and their philosophic basis accounts for and justifies the fact that much music is framed upon them; it is the special province, however, of the writer for voices, and still more so of the writer for the stage, to ignore convention, though never to neglect design, and to construct his plans according to the situations they are to fill and to the materials with which he has to work. For sixteen years Gluck pondered the prevalent improprieties and the possible proprieties of dramatic art, and prepared himself by technical study and polite conversation to strike the blow which was to effect a revolution, the while, strange to say, he wrote several operas in his old style for production in different towns of Italy, Germany, and other countries. At length (in 1762) what he meant to be the representative work of his then matured principle, "*Orfeo ed Euridice*," appeared in Vienna and made strong impression. Some lighter pieces filled the interim between this, which without exaggeration may be regarded as an event in musical history, and the production in the same city of "*Alceste*" (1767). The opera was published, as also was "*Paride ed Elena*" (1769), each with a statement of the artist's views; and these two essays have since been regarded as constituting a grammar of dramatic music. Gluck was not content with the Viennese reception of the works on his new model, and was less so with the accessories that city afforded for giving theatrical effect to his compositions. He went, therefore, to Paris, wrote music to an adaptation of Racine's "*Iphigénie en Aulide*," which fulfils his purpose in a higher degree than his previous pieces, and brought it out with extraordinary success. "*Orphée*" (1774), "*Alceste*" (1776) (both re-arranged from the Italian versions), "*Armide*" (1776), and lastly "*Iphigénie en*

Tauride" (1779) rose each to a loftier level, and met with just acceptance.

It must be owned that other forces concurred with musical merit in Gluck's Parisian triumphs. He had taught singing to Marie Antoinette before she became dauphiness, and she now was an ardent partisan of her former instructor. Mme. Du Barry held a rival court to that of the young princess, her jealousy of whom and of her state was evinced by every possible means. Accordingly she invited to Paris Nicola Piccini (1728-1800), and strove to establish him in opposition to the German master. His "Roland," set to a libretto by Marmontel, was brought out in 1777, anticipating the subject of Gluck's "Armide;" it was followed by other French operas, and the contest ended with the production of his "Iphigénie en Tauride" (1781), subsequently to that with the same title, the masterpiece of his opponent. This musical warfare much resembled that of some forty years earlier between Handel and Buononcini in London, when the King headed the partisans of the German and the Prince of Wales those of the Italian artist; but the Parisian feud was waged with far the greater violence, for, not only were the courts of the two ladies involved in it, but every literatist of note sided with one or the other faction, and hurled poems or pamphlets or essays or critiques at his antagonists, that were crammed with remorseless invective. It pretended to be a dispute as to national style, but was a quarrel between two leaders of fashion. Piccini's music is marked by the melodious grace for which his country claims pre-eminence, Gluck's by the graver thought by which the Teutonic muse is more distinguished. Gluck, however, was not profound, he was no contrapuntist, and his often grand and always expressive harmony sprang more from intuition than knowledge; Piccini had dramatic power, and he advanced greatly Logroscino's invention of continuous concerted music conformable to the business of the scene, but applied this only to comic operas, and so turned it to no account in his compositions for Paris. His most successful production, "La buona Figliuola" (1760), passed from its birthplace, Rome, to every European capital, and is not even now forgotten.

The origin, development, and supreme importance of the

symphony next claim attention. The term is and always has been used in Italy to define the instrumental preface, which elsewhere is called an overture, to a long vocal work. Handel and others, early in the 18th century, defined by it an instrumental piece incidental to such a work, generally depicting some supposed action, such as a battle or a multitudinous entry. The term is also applied to the prelude and interludes in a single vocal piece of however small extent. Its significance is far more comprehensive in the application now to be described. Its nearest analogy among earlier compositions is to what of old was called a concerto, and the two names, derived respectively from Greek and Latin, have at root the same meaning. Like the antecedent concerto, the symphony is a composition, consisting of several movements or self-complete divisions, for a full band; unlike its predecessor, the plan of at least its first movement has in the course of years been so distinctly organized that musicians shrink from applying the definition symphony to any work wherein there is not the aim to fulfil this design. At first the term was loosely employed, for even so late as Haydn's visits to London in 1791 and 1794 the symphonies he wrote for first performance there were sometimes announced as such, sometimes as *overtures*, and sometimes as *full pieces*. Its structural requirements especially connect it with works for the chamber, which, if for one or two solo instruments, are styled *sonatas*,* if for

* The *Suite de Pièces* is a class of composition that for some years ran parallel to the sonata, works under both definitions having been written by the same composers. The suite was originated in France, was soon after appropriated as a classification by German writers, and the term and the structure were not unused in England. Unlike the word sonata, suite sometimes was applied to compositions for a full band. Almost always, but not universally, the whole of the pieces or movements comprised in a suite had the accent and rhythm of the dances of the period—as the Allemande, the Courante, the Sarabande, the Passecaïlle, the Passepied, the Minuet, the Gavotte, the Bourrée, and some others. Occasionally a prelude, sometimes a fugue, and more rarely an air with variations, were included in a suite, but these more elaborate numbers were less used in the suite than in the sonata. The sonatas of the time are distinguished from the suites, not only by the more comprehensive structure and greater complication of their several movements, together with the absence of any having the character of dances, but also by having one or more of the movements in a different key from the others, whereas every piece in the suite is cast in the same key as the rest.

three or four or more, *trios* or *quartets*, or what not, according to the number of parts they comprise. The word "plan," always used by that distinguished teacher Cipriani Potter (1792-1871) as meaning musical design, happily, because positively, expresses the arrangement of ideas according to a purpose, to which, being intangible and invisible, the word "form" is but metaphorically applicable. Sebastian Bach, Corelli earlier, and Purcell before them, designated compositions as sonatas which, however, are not modelled on the plan of the modern symphony.* Bach in some of his later preludes and in other instances has the incipient germ from which the plan has been evolved, and sonatas by Domenico Scarlatti (1683-1757) comprise movements wherein it is more developed. These musicians were by no means the first, however, to strike the vein of ore for which divination seems to have been carefully in search long prior to their labors. The fact justifies the belief that its source is in nature, that it was discovered, not created, by man's genius; and the work of successive generations of artists has been to rear and mature that which, having once been found, is the heirloom of the present and the future. The practice of all ages proves common consent that a musical composition must begin and end in one and the same key, and this statement refers not more to our own time than to that of the ancients, whose modes are comparable though not identical with the keys of modern establishment. Continuance of one key throughout a piece of considerable length would be monotonous; to relieve this, modulation is effected into other keys in the course

* The earliest use that has been traced of the term sonata or suonata is in its application to some pieces for the organ by the uncle and nephew Gabrieli, who wrote in Venice towards the end of the 16th century. They form portions of larger works of which the rest is vocal; they are brief, solemn, and slow, and are seemingly designed to pour *sound* in long continuance or in large masses. Similar pieces by early German masters have the same definition, and the next generation extended the plan by appending a quick movement. From time to time other slow and quick movements were subjoined, until the comprehensive work above described was expanded from the original slowly "sounded" course of solemn harmony, and thence was ultimately developed the beautiful design presently described. The first appropriation of the term "sonata" to a series of movements, in Germany, was by Johann Kuhnau.

of a composition. To obtain tonal variety without violence the choice of alternative keys must be made first and chiefly from those which have the nearest tonal relationship to the primary key. After the harmonic 8th (which is a miniature of the 1st) the harmonic 5th is next in prominence; from this note a chord rises as complete as that of the generator; from this chord a second key proceeds by natural evolution; the note, the chord, the key, are each named the dominant, since dominating, commanding, or defining the tonality of the fundamental note. The key of the dominant is hence the one most often chosen for the principal alternative to the primary key if the latter be major; but the key of the 3d and that of the 6th are occasionally selected instead, by a further application of the harmonic system. If the primary key be minor, the choice of the chief alternative key is often made in the contrary direction; the tonic itself is assumed to be a harmonic 3d or else a 6th, and the chief modulation is made to the key at one of these intervals below the original key-note, having reference to the submediant or the mediant as the source whence the minor form of a key is derived. Besides the chief alternative, other keys, more or less frequent, more or less remote, according to the greater or less length of a piece, are also employed in the course of a composition. The distribution of keys constitutes the ground-plan and the elevation of a musical structure; the style of harmony, whether diatonic or chromatic, whether contrapuntal or massive, is its material; the ideas or subjects or themes or phrases or figures or—as of late they have been whimsically named—motives, stand for the ornamentation, such as portico, frieze, statuary, and carving, which are sometimes essential in a design. This, then, is a brief summary of the plan of the first movement of a symphony—a first subject in the primary key, which consists of a single idea, or of several connected by tonal identity though melodically distinct; a second subject in the chief alternative key, which also may be onefold or manifold in its matter; and these first and second subjects complete the first part. Thus far has been but a simple statement of ideas, which is here followed by a working of the same matter, drawing from it what varieties of expression it may yield through compression or expan-

sion by means of any or every resource of the musician's art; the second part is aptly often named the free fantasia, because unrestricted to a fixed course of modulation, the composer's creative power being at full liberty as to range of keys and manner of development; then for the first time the music reverts to the primary key for a retrospect of the entire matter of the first part, with, however, all that belongs to the second subject transposed from the chief alternative key into that which is the origin and centre whence all the modulations radiate; lastly, there is often, but by no means always, a coda, which is a summing up of the whole argument, or a valediction to the hearer. The first movement, always cast in this mould, is succeeded generally by one in a slow tempo, sometimes planned like a first allegro, sometimes otherwise, according to outlines that cannot here be detailed, and this exhibits the sentiment of the artist, as did the preceding his scholarship and ingenuity. Then follows, generally (again one must say, for there is no necessary prescription), a movement of lighter character than either of the foregoing, sometimes having the musical shape of a dance such as the minuet, sometimes having an arbitrary plan which still is based upon harmonic, and therefore natural, and consequently philosophical, principles. To conclude, there is a movement that is sometimes constructed like the first, and is sometimes as complicated, but in other instances has an arbitrary design. Such is the highest class of musical composition: firstly, because it is wholly musical, springing entirely from the artist's imagination without the prompting of words, needing no words to express its meaning to the auditor, being in itself poetry; secondly, because it may comprise every means within the author's power to wield—melody, counterpoint, harmony, modulation—all that but for the symphony would be special to the fugue, orchestration, and, above all, the arrangement of ideas in a consistent logical method with reference to principles that are the very foundation of art. Let it be hoped that this outline of the elements, essence, and plan of the symphony justifies the use of the words supreme importance in reference to the class of composition at the outset of the above remarks.

Haydn (1732–1809) is commonly styled the father of the symphony. If truly, then Carl Philip Emanuel Bach (1714–1788), the second of the many sons of the great Sebastian, stands as grandfather in the genealogy of that species of music; and its remoter ancestry may be traced to all but forgotten men in whose works is certainly a forecast of the plan above described. C. P. E. Bach wrote 18 symphonies, and upon these and upon the instrumental chamber music of the same author, Haydn avowedly modelled the plan of his compositions. The earlier writer had not the profundity of his father nor the grace of Haydn, but his music represents the transition from one to another use in instrumental writing, and it fixed the plan which, however it may be expanded, can never be disestablished from the canons of art. Haydn produced the marvellous number of 125 symphonies (some of them, indeed, were overtures for theatrical use), besides 77 quartets for bowed instruments (the last one unfinished), 52 piano-forte sonatas, and pieces that are almost countless for various combinations of instruments; and in these one knows not whether to wonder more at the infinite fluency of melody or at the artistic mastery. In summing up the enormous amount of his works, regard must also be given to his 3 oratorios, his 14 masses, his operas, and his many detached pieces for one and several voices, and then it is hard to believe that all this can have been accomplished in a single life.

Next in chronology as a symphonist stands Mozart (1756–1791). Particular comparison must be made of these dates with those of Haydn, as illustrating the relation of the mighty musicians to each other, and the influence each may be supposed to have exercised on his friend—for warmest friends they were and truest estimators of each other's powers. If the young Mozart profited by Haydn's example, as doubtless he did, the old Haydn learned greatly from Mozart's; for there is so obvious a rise in the character of his music from the beginning to the end of his long career as shows that he was under a continuous course of self-schooling. It is because his was self-schooling, and because he seems to have had no distinct principle of harmony, but to have experimented without infallible success on every

unusual combination he wrote, and because likewise in orchestration his writing often appears to have been tentative rather than proving intuition of an effect and a means for its production—it is for these reasons, in spite of his prodigious command of counterpoint, that he may without disrespect be classed after the man whom circumstances compel us to regard as his rival. Mozart wrote 48 symphonies, some of them in the tenderest years of childhood, and repeated the design in many chamber works for several or for a single instrument. These differ in merit, mainly, it may be assumed, because some were written to meet the exigencies and the limitations of particular occasions; but, every one compelling admiration, the last three are conspicuous among the music of all time for the excellence of each and for their difference in character from one another, and these were composed in less than seven weeks, between the 26th of June and the 10th of August, 1788, during which interval several other lesser and larger pieces also were produced, some for voices and some for instruments. The symphony in E flat, No. 46, is notable for sweetness and playful grace; that in G minor, No. 47, is a torrent of passionate fervor; and that in C, No. 48 (in England named Jupiter), is a combination that has never been surpassed of all the means possible to a musician. In the final movement of this last a fugue is wrought on the symphonic plan, which is also the case in the overture to the author's latest opera, "*Die Zauberflöte*," a completer fusion than has elsewhere been made of the two most distinguishable art-forms, and the formalism is hidden under the beauty of the ideas. Away from Mozart's manifold writings in other branches of art, his orchestral works displayed the precocity, fluency, versatility, and profundity of the master in such wise as to make one marvel at the possibility of their having been the production of a single mind. Careful scrutiny of the series disproves the familiar assumption that the author had an efficient and rigorous teacher in his father; for the occasional irregularities of grammar in the early examples show that either these were not carefully inspected or that their inspector was incompetent to detect their inaccuracy. On the other hand, the clearness of plan and the forecast of those principles of instrumentation which Mozart

subsequently developed to perfection, the qualities in fact which betoken maturity, are so evident in the symphonies of Mozart's ninth year as to make one believe that he must have felt by intuition what other masters have acquired by study, and have come only to know by long experience.

History now steps on to the great name of Beethoven (1770-1827), who in his 9 symphonies, his 6 concertos (which are pieces on the same plan with the addition of a part for a solo instrument), and his priceless bequest of chamber music, commands the world's adoration. It is the shallow practice of the present day to depreciate his two great predecessors, especially Mozart, in his favor; but comparative criticism is to ill purpose if it can only exalt one master by the dethronement of another. Beethoven enlarged the symphony, in some respects changed its character, and perhaps advanced its consideration; above all, after writing for a while in the idiom of those two masters, he stamped his own individuality upon music. One finds, however, a prototype for each thing critics describe as particularly Beethovenish in the writings of Mozart, so that the manifest originality of the later musician lies in the new aspect given by happy expansion to prior existences, more than in the creation of new forms of thought. Though he often strove at fugal excellence, he was a child at counterpoint as compared with the two adults who preceded him, and he lost rather than gained fluency in this branch of art as his life proceeded. The ideas of a great artist bear the impress of his age, which is remarkably the case with the musical thoughts of Beethoven; and as his age was nearer to our own, so is his frame of mind more congenial with that of present hearers than are those of Haydn and Mozart. The figure may be reversed; the individuality of an artist is the matrix in which the feelings and thoughts of his age, and still more of the age that next follows him, are moulded, but there must be affinity of temperament between the one and the many for this interchange of impressions to be possible. We of to-day have Beethoven and the consequences of Beethoven, and the influences of these have been active in the interval between our time and the period previous to the French Revolution; and the political, moral, and artistic changes that have been wrought

by the ones upon the many, as much as by the many on the ones, indispose us to the recognition of the beautiful under its earlier aspect. Let us delight in Beethoven—who can fail?—but let us also love Mozart and revere Haydn. Two points are notable in Beethoven's instrumental music: (1) the linking together of the several movements of a work which usually are separated by an interval of silence—but such union is in some of Mozart's early symphonies, and some also of Emanuel Bach's; (2) the expression of feelings excited by subjects external to the music and entitling works accordingly, as "*Sinfonia Pastorale*," and sonata, "*Les Adieux l'Absence, et le Retour*;" but Dietrich Buxtehude of Lübeck had, a century earlier, produced seven pieces characteristic of the seven planets, Vivaldi had represented the four seasons in as many concertos, and Kuhnau had pictured a series of incidents from the Bible in musical compositions, to say nothing of the "*Chaos*" which opens Haydn's "*Creation*." Beethoven's professed purpose in this last particular was to give utterance to impressions rather than to present pictures, and such is the legitimate scope of music, which is not an imitative but an expressive art.

Next in time came Spohr (1784–1859), whose deliciously phrased, rich toned symphonies have lost regard in late years, but not beauty. Of his seven symphonies, four bear titles which refer them to an objective purpose; but they are still subjective, for the personality of the writer is expressed in every bar.

Mendelssohn (1809–1847) did less but achieved more than Spohr; far less numerous, his instrumental writings for the concert-room and for the chamber have vitality and permanence which are not in those of the other master; they belong as much to hereafter as to now, while those of Spohr are already of the past. Mendelssohn, too, made musical pictures, owning that "as Beethoven had opened the road it was impossible not to follow;" his two finest symphonies, those in A and in A minor, represent, though not so entitled by him, his impressions of Italy and Scotland, and his characteristic overtures are translations into sound of the poems after which they are named. He also, in more than one instance, joined the several movements of a work, and he em-

ployed other devices—his own by felicity of appropriation more than by first use—for enforcing the relationship of the several portions of a musical structure.

Schumann (1810–1856) has suffered through the persistence of his partisans in comparing him with another, instead of displaying and extolling his own merit. Party-spirit and the opposition it kindles has passed, and the delicacy, often subtle in its refinement, the grace, the deep feeling, the ingenuity, but rarely grandeur, that mark his symphonic and chamber music are now fully perceived.

The last three masters invite comparison so strongly that they have here been named in succession; but Schubert (1797–1828) worked in their midst—worked, or rather played, at musical composition; for, with a richness of ideas as boundless as Mozart's, he, through want of the faculty of application or of the insight into principles, could not condense his beautiful thoughts into coherent shape, and was not rarely ungrammatical. Schubert was essentially a natural musician, teeming with beautiful thoughts as a southern climate teems with insect and vegetable life. Mozart was, like Schubert, unschooled, though he had a pedantic and bigoted father who prated of study and boasted of a divine mission to develop his son's genius, and taught his boy nothing; the difference between the two masters was that Mozart's conceptions came to him in perfect form, symmetry, and completeness; but Schubert's were chaotic, unbalanced, and vague, save only when encompassed in concisest limits. A third character of art genius was Beethoven's, which, unlike Schubert's, wrought its creations into completeness akin to that of the works of nature; and, equally unlike Mozart's, effected this perfecting operation through manifold changes, instead of casting them, Minerva-like, mature from his brain.

Johannes Brahms is a living worker in this class of art, who has already planted his foot in the future and given warrant for transmitting to the coming generation the great model he received from the past, which, because of the masterpieces that have been cast in it, justly bears the name of classical.

Cherubini (1760–1842) is the one Italian known to have written a symphony, and this work gives small reason for

regret that it stands thus alone ; he arranged the same as a violin quartet and wrote two original pieces of this class.

Méhul (1763-1817) is the French representative of the symphonic art best known and best esteemed.

The Englishmen who have best succeeded in this highest form of music are Dr. Crotch (1775-1847), Cipriani Potter, J. Henry Griesbach (1798-1875), Henry Westrop (1812-1879), and Sterndale Bennett (1816-1875). The last-named cannot be passed with a mere mention. The wide recognition of Bennett's genius at home and in Germany distinguishes him ; far more so does the quite individual charm of his music, and most of all does the tender age at which he wrote his best works and the facility with which he produced them. Three of his piano-forte concertos, one of his symphonies, and four of his concert overtures may be cited as representative pieces, wherein sometimes the plan, always the phraseology, and, in those for the piano-forte, the treatment of the instrument, are peculiar to the author in sweetness and elegance ; the eternal riddle of the beautiful is propounded in every cadence, and still defies analysis, still remains unsolved. As living writers in this department, Aguilar, Banister, J. F. Barnett, Cowen, Davenport, Walter Macfarren, Hubert Parry, Prout, Stanford, Stephens, and Sullivan must be named.

To have spoken of orchestral music compels notice of instrumentation as an element of the art that has high significance. It is analogous to coloring with the painter, being extra to the composition or plan of his work, but essential in vivifying and varying its effect. Its root is the appropriation of passages to the capabilities of instruments for which they are designed, and this is planted in the earliest as much as the latest essays in composition. Its trunk and branches are the combinations of voices and instruments of the same or different qualities of tone, so as to give greatest prominence to the chiefest parts in a musical texture, so as to produce effects of sound which cannot be yielded by the means separately used, but are liable to infinite diversity from the manifold compounds in which they are clustered, and, most of all, so as to secure distinctness of every part in the complex woof which strikes the ear as onefold. Instru-

mentation may be styled the chemistry of sound, which by the synthesis of distinct tones produces new organisms ; it is the blending of any of the rays of the musical prism which produces previously unheard colors. Mozart was the first to evince the very fine sense which perceives the parity and disparity of qualities, how some sounds will mix with and some will penetrate through others, how some instruments by pouring forth a stream of harmony may enrich or nourish a melody that floats on its surface in another quality of tone. Prior musicians had used instruments in alternation for variety of effect, or in combination for the sake of loudness ; but it was Mozart that both originated and perfected instrumentation as above described, and it has been practised with more or less success in so far as his principles have been fulfilled, with more or less failure in so far as his principles have been abandoned.

In the last two centuries instruments have undergone large modification, and their treatment has been modified accordingly. Writing for the harpsichord is widely different from that for the piano-forte, which also has been changed in character from generation to generation of composers, not only because of improvements in the manufacture of the instrument, but because of enlarged insight into its capabilities ; hence the music of Emanuel Bach, Mozart, Dussek, Beethoven, Clementi, Cramer, Hummel, Moscheles, John Field, C. M. von Weber, Schubert, Mendelssohn, Chopin, Schumann, Liszt, Thalberg, Sterndale Bennett, and Anton Rubinstein forms a continuous scale of development in aptitude and diversity.

The transformation of the viol of various sizes into the violin, violoncello, and double bass of present use has been described in this history. The extended resources of bowed instruments have come wholly through extended skill of executants, especially of Viotti, Rudolphe Kreutzer, Rode, Baillot, Paganini, Spohr, De Beriot, Molique, Ernst, Blagrove, Sivori, Sainton, Vieuxtemps, Joachim, and Carrodus on the violin ; of Crosdill, Cervetto, Lindley, and Piatti on the violoncello ; and of Dragonetti and Bottesini on the double-bass.

The entire construction of flutes and reed instruments was

changed by Theobald Boehm (1794-1881), and all makers now work upon his principle.

Facilities have been increased on each of these classes of instruments, but on horns and trumpets modern use has in some respects diminished them; that is, employing only notes of the harmonic scale, players of the time of Purcell, Handel, and Bach practised so constantly in the upper register that they easily produced the 12th harmonic and above this sometimes notes up to the 18th, and these they executed with volubility akin to that displayed on fingered instruments. It is now the custom to exercise the lips on the lower notes and on longer continued sounds, and hence the passages written by the elder masters are difficult to the verge of the impossible to present practitioners, and a totally different character distinguishes modern from earlier music for brass instruments. On the other hand, Charles Joseph Sax (1791-1865), and far more his still living son Adolphe, have devised such systematic changes in the fabrication of all brass instruments as to give them an entirely new place in the orchestral category; by means of the pistons of their sax-horns, cornets, and saxophones, these instruments yield the complete chromatic scale, which, superficially, appears to be an advantage; but, save for military bands, the alteration is a serious evil and has an incalculably pernicious effect upon the orchestration of the day. This strong but careful statement is justified by the beautiful effects in music written earlier than the use of valves, from the characterization, firstly, of particular keys in a musical composition; secondly, of certain chords in the keys; and, thirdly, of special notes in each of these chords through appropriation to them of selected sounds from the limited harmonic series, whereas composers who apply Sax's invention to orchestral use reduce the band to a one-toned machine that has the same quality throughout its range. Let proof be drawn from example; in the *andante* in A flat in Beethoven's symphony in C minor, the horns and trumpets are crooked in C; they can therefore be used but for peculiar notes in the primary key of the piece, but they give especial tone to the key of C, into which the music thrice modulates, that distinguishes it from the entire context; in the finale of the same master's symphony in F, the return to

the primary key from the remote tonality of F sharp minor is marked by the tone of the F trumpet, whose key-note is the enharmonic of the E sharp of the foregoing harmony; and yet again, in the "dona nobis" of the same master's mass in D, the phrases for the trumpets in B flat are distinguished from what surrounds, by the tone and the key, and thus give technical significance to the author's purpose, "a prayer for peace in the midst of war." Inability to resist the temptation of the semitonic scale, and so to use "sounding brass" as freely as instruments of more delicate tone and greater natural volubility, is exemplified in the writings of many a living musician, and regretted by many of his admirers.

Consideration of the organ ranges over a very far longer period than that to which this most broad survey of the history of other instruments is limited. It is because the fabrication of the earliest instruments of the class was liker in principle to what is now practised than was that of any other class of instruments. Not to dilate on the syrinx or Pan's pipes or mouth-organ, nor yet to describe the primitive bag-pipe, mention must be made of the hydraulic organ invented by Ctesibius, the Egyptian, between the years 284 and 246 B.C., and minutely described by his pupil Héron. This had pipes, of course, which were inflated by the action of water so disposed as to preclude overblowing, and were made to speak by the withdrawal of a slide at the foot so as to admit the wind. It was preceded by the pneumatic organ, which was worked at first by the action of a windmill, and hence was dependent on the weather for its availability. The inventor of this last is unnamed, as is he who devised the more reliable method of working a pair of bellows by the alternate pressure and rise of the two feet of the blower, and a string was attached to each valve, by which it was opened when the foot was withdrawn. Two blowers, who each controlled a pair of bellows, were needed besides the player to animate the instrument in question. It was much used in Greece and afterwards in Rome. Record exists of a specimen in a Spanish convent in the 4th century A.D. As in the production of music, our country was also forward in the fature of instruments for its performance, which is proved by St. Aldhelm's description of an organ with ornamental pipes, written in the latter part

of the 7th century. Organ building was practised in the East with much success when the art was forgotten on the European continent, for Constantine Conpronimus, Emperor of Byzantium, sent an instrument to King Pepin in 757, whose son, Charlemagne, received the gift of another from the Caliph Haroun Alraschid. Next we learn of an organ of extraordinary extent built at Malmesbury by St. Dunstan, who was notable for skill in mechanics as for sanctity, and then of one still larger, which was erected in Winchester Cathedral in the 10th century by order of Bishop Elphege. This last was in three compartments, each served by a separate set of bellows, assumed to have been to some extent analogous to the modern great, and choir, and echo (or swell) organ. It had forty notes with ten pipes to each note, which Dr. Hopkins conjectures to have been the eleven from the C below to the F above our staff with the tenor clef, inclusive, with the addition of the $\flat B$ that was admissible in the fifth or Lydian mode. These twelve notes he supposes to have belonged to each of the three separate compartments, and their total number of thirty-six may have been extended by B A below and G A above in that compartment which was the most forcibly blown, corresponding with our great organ, the range of notes comprised in the Greek Greater System, and justifying the term "Hypo-Dorian organ," which is to be met with in mediæval writings; the conjecture is most ingenious, and seems fully worthy of adoption. Late in the 11th century keys or levers were newly introduced in an organ at Magdeburg for opening or closing the pipes to the wind, which were from three to five inches broad, and must have been struck with the whole weight of the fist; but, however clumsy, this contrivance was clearly the anticipation of the modern key-board that is common to the organ and the piano-forte, as it was to the predecessors of the latter. The many pipes acted on by each key, or by the slides for which the key was substituted, were hitherto all in unison; but statements are extant of the construction of an organ at Utrecht in 1123, on which the 8th, 12th, 15th, and 17th of every note were made to speak by the key that affected it, and the organ in question is said not to have been unique. This is highly important, if true, as being a foreshadowing of our mixture stops, and as proving also an

insight into the acoustical principles upon which they are formed, and so into the very essence of harmonic combination. In the 14th century the four chromatic notes besides the $\flat B$ were first introduced. In the course of the next hundred years means were discovered of varying the quality of tone by stopping the end of the pipe, and so causing the wind to return to the entrance, by making the wind to pass over a vibrating reed, by making the pipe gradually to dilate or contract towards its extremity, and other devices; and this is the origin of different registers or stops, which now may be employed separately or together at the player's will.

A great amplification of the resources of the organ was made by the invention of pedals to act upon pipes, and so to utilize the feet as a third power to that of each hand in performance, and hence to produce some of the very grandest effects of the instrument; the earliest instance known of the employment of pedals was in 1418 in an organ at Beeskow, near Frankfort on the Oder. Organs of the present day comprise in the largest examples four manuals—the great, the choir, the swell, and the solo—besides the pedal key-board, each acting on many stops or independent sets of pipes, and all or any being capable of use in combination. Of old it was common to speak of a “pair of organs,” the word “pair” having the sense of set, and the word “organ” having reference to each particular pipe. Two classes of organs were general in the Middle Ages—the regal, or portative organ, which was carried in processions and was necessarily of small extent; and the positive, which was fixed in its position in the building to which it belonged. The hydraulic engine of recent invention for blowing must be accounted a revival of the means employed by Ctesibius. Several of the largest organs now in existence have many thousands of pipes, and they have stops in which more or less successful attempts are made to imitate the tones of several orchestral instruments—an exercise of ingenuity which some persons may deplore, because, as an organ cannot sound like a full band, they may wish that it should not cease to sound like an organ. At present the organ presents perhaps the largest application of acoustical and mechanical science that is combined in any single machine of human fature, and, in the

estimate of the extraordinary amount of human ability that is exercised in its structure, must be reckoned the highly refined manipulative art of the workman who fulfils the truly philosophical plans of the designer.*

A class of opera, defined in French as *opéra comique*, dates ostensibly from 1715. The definition is unsound, because, whatever the subjects of the first pieces so styled, it is often applied to works of a romantic, serious, or even tragic nature. The separation of this from the grand *opéra* lies in the latter having music throughout, its rhythmical pieces being divided by accompanied recitative, while the *opéra comique* consists of music interspersed with spoken dialogue. The distinction arose from what was considered an infringement of the patent of the Parisian Opera House by a company who performed musical pieces at the Théâtre de la Foire, and an agreement between the two establishments was authorized at the date above cited, to the effect that the assumed intruder must have speaking in every piece it presented. The name of Rameau is the earliest of note among composers of this class of work, and his success in "L'En-driague" (1721) and "L'Enrolement d' Arlequin" (1726), which were comical enough in plot to sanction the definition, procured hearing for his larger and graver dramatic efforts. Most conspicuous of those who later have gained fame as composers of *opéras comiques* are Monsigny, Dalayrac, Grétry, Méhul, Boieldieu, the profound Cherubini, Halévy, Adolphe Adam, Auber, Ambroise Thomas, and Gounod, many of whom also produced masterly pieces in the other class of opera. The *singspiel* is the German parallel to the *opéra comique*, and its examples comprise some of the greatest works that adorn the lyric stage. Among these are the "Entführung aus dem Serail" and the "Zauberflöte" of Mozart, the "Fidelio" of Beethoven, which stands above comparison with all dramatic music save only the "Figaro" and the "Don Giovanni" of Mozart, and suffers not in being placed side by side with these prodigies of genius and mastery, the "Faust" and the "Zemira und Azor" of Spohr, the

* These facts are drawn from the excellent writings of Dr. E. J. Hopkins on the organ, to which the reader is referred for details.

“Freischütz” of C. M. von Weber, and “Heimkehr aus der Fremde” of Mendelssohn. It was a novelty of Weber to break from set forms in his dramatic monologues, and frame from the promptings of the situation a special plan for each, which has frequent variations of tempo but always coherence of key, and which never fails to manifest a conceived and fulfilled design; and this successful innovation, as much as their musical merit, gives historical importance to his works for the stage. Spohr, with “Jessonda” (1823), was the first to appropriate continuous music with full orchestra to the German stage, and he wrote in the journals to defend his innovation, which had been preceded in Italy by Rossini with “Otello,” wherein the “recitativo parlante” was for the first time in that country discarded. Spoken dramas profusely interspersed with music and called operas have had vogue in England since the time of Purcell, whose genius was cramped by the literary conceit that music was unfit for expression of human feelings on the stage. The principle was superseded but the form resulting from it was preserved in the *ballad operas*, which from 1727 for more than a century were the sole vehicles for music in our theatres; but these had the speciality that for the most part their music consists of the popularities of the day, and rarely includes original compositions. Dr. Arne, Stephen Storace, Shield, Dibdin, and Sir H. R. Bishop wrote all the music for pieces of this class, and the last appropriated, or modified, or restored to its pristine form the glee in his dramatic works, and by specimens of this he is and will be chiefly remembered. In 1834 a new impulse was given to English opera by the warm welcome of John Barnett’s “Mountain Sylph,” which, though it has speaking, is far more essentially musical in structure than its predecessors, and it has been followed by many a work of merit by the same hand, by Balfe, E. J. Loder, Wallace, and lately Goring Thomas and Mackenzie, several of these being wholly lyrical, according to the requirements of French grand opéra.

Side by side with the activity in other countries just reviewed has been the progress of opera in Italy. Important contributors to this were Giovanni Paisiello (1741–1815) and Domenico Cimarosa (1749–1801), who both wrote ex-

tensively, succeeded greatly, and impressed the art with their specialities. Of vastly greater consequence in the future was Mozart, who produced many Italian operas, and, of all musicians that have ever composed for the theatre, brought dramatic music the most nearly to perfection in fitness to the scene, delineation of character, and technical design. The name of Rossini (1792-1868) is conspicuous in the history of opera, from the once universal fashion to admire his writings, from the new manner of vocal flourishes he introduced, which strongly tended to revive the inconsistencies against which Gluck had striven, from the ardent imitators who at the time of his triumphs emulated his peculiarities, from his entire change of style in his later productions, and from his all but ceasing to produce during nearly forty years. The languishing Bellini (1802-1835) and the spirited and far more prolific Donizetti (1796-1848) proved their artistic strength by avoiding the Rossini idiom, but neither can be accredited with asserting a style. Giuseppe Verdi has proved melodic creativeness equal to that of either of the last two, with a stronger power of characterization and a better regard for the exigencies of the scene. Other contemporary successful writers are Ponchielli and Boïto, the latter of whom is both librettist and musician, and aims his twofold faculties at the production of new form and original matter.

A new species of composition has sprung into being within these thirty years, which in France is defined as *opéra bouffe*, and in England as *comic opera*, but is totally distinct from the opera buffa of Italy or the *opéra comique* of France, while less unlike the intermezzo of Italian use in the 18th century. It may be described as burlesque, sometimes of stories that have held mankind's respect for ages, sometimes of modern social absurdities, but having the ridiculous for its main quality, and being extravagant in every essential. It consists of an intermixture of lightest and most frivolous music with spoken dialogue, and depends as much on its literary sprightliness as on its musical tunefulness for success. It may be said to have been originated by Offenbach (1819-1882) of Cologne, who settled in Paris when young, where in 1855 he engaged a theatre for the production of

his lyrical caricatures, initiated them with "les Deux Aveugles," and wrote, in all, sixty-nine pieces. He has several imitators in the country of his adoption, and is represented in England by Sir Arthur Sullivan.

Operatic history may be epitomized in a few sentences. The Greek tragedy was essentially lyrical, and it portrayed the characters and the incidents with which all who witnessed were intimate. It fell asleep with the other forms of classic art, to be awakened at the end of the 16th century; but those who aimed at restoring it to the active world chose subjects from the antique which stirred the wonder more than the sympathy of their audiences. Regard for the gods and heroes of ancient myths, or for the figures of mediæval chivalry, who were little less outside general familiarity, long gave an artificial air to theatrical writing. It was the comic branch of opera that first broke from the trammels of the pedagogue, and in representing people of its own time applied the grandest attribute of music—the expression of passions common to us all, under circumstances experienced by us all, in phraseology familiar to us all. In the pieces for the Countess and the Count in "Figaro," Mozart rose to earnestness, and in those for Donna Anna, Ottavio, and the Commandant in "Don Giovanni," still higher to the grandest tragedy, and always on the lips of persons in a period so near to our own that we recognize our own feelings in their utterances. The preternatural is also shown to be within the range of this art in the music of the Statue in "Don Giovanni," which may confidently be compared for effect with the ghost scenes in "Hamlet," in answer to those who raise quarrelsome questions as to the relative power of music and speech to embody analogous situations. All musicians since Mozart have chosen subjects, however serious, from modern history or from still later modern life, and the preternatural has exercised the imagination of Spohr, Weber, Marschner, and Barnett, to whom Mendelssohn must be added on account of the fragments of "Loreley."

During the last thirty years Richard Wagner (1813–1883) has striven to revolutionize the lyrical drama by his brilliant polemical writing, by his compositions for the theatre, of which he is the twofold author of words and notes, and by

his extraordinary means of bringing these conspicuously before the public. His principles were all gathered from antecedent reformers ; their application was his own. His works of art are, by himself and his supporters, professed to be neither dramas nor music, but this cannot exempt them from dramatic and musical censure. The very remarkable commotion he has made in the world of art might be compared with that excited by the rivalry between Buononcini and Handel in London and that between Piccini and Gluck in Paris, but that these were in each instance the contention between one musician and another, whereas in the present case it is the opposition of one writer to all the musicians in the world, save the few members of the profession who, believing in the man, his doctrine, and his power to apply it, undertake propagandism as a duty, and endeavor to make proselytes to their faith. Wagner's recent death has left judgment free as to his theoretical and practical merit ; a few years will determine the permanence or evanescence of his productions. So many words would not here have been spent on an individual but for his notoriety throughout Europe and through half America, and for the wide-spread belief that his compositions and the imitations of the same by other writers are to supersede all music.

Within the present century the oratorio has undergone large modification, somewhat in structure and more in style. Haydn's "Creation" is planned on the model of the several settings of music to the recitation of the Divine Passion, which were frequent from the date of the Reformation till the 18th century was one-third advanced. Its text consists of a Bible narrative interspersed with reflective verses which have no pretension to be defined as poetry. The work was said to have been suggested to the composer by his hearing some of Handel's oratorios during his two visits to England, but it differs in character as widely from these as was natural in coming from a musician whose genius, however great, was wholly unlike that of his predecessor. "The Seasons," by the same master, has a secular subject which is secularly treated, and in this, equally with the other, the manner of the author, as evinced in his instrumental music, is ever apparent. Beethoven's "Mount of Olives" is in dramatic form,

though changed into narrative in several English versions. The portions of this that have most interest are those which are the least sacred—for instance, the chorus of the soldiers who come to seek and then to arrest the Accused of Iscariot. "The Deluge," by Schneider, is also a drama by a modern hand. It and the "Moses" of Marx have sent only the reputation of their esteem into England. Spohr's three oratorios—especially "Die letzten Dinge," known here as the "Last Judgment"—bear so strongly the impress of his speciality in the constant prevalence of the chromatic element throughout them, and in the rich but always transparent orchestration, and they were so largely imitated by contemporaries, that they may be said to have opened an epoch which, however, was early closed. Far more important in themselves and in their influence are the two works of the class by Mendelssohn, with which may be associated the "Lobgesang" (Hymn of Praise), written to commemorate the 400th anniversary of the invention of printing. In these the dramatic, the narrative, and the didactic elements all appear, the first so conspicuously and so grandly in consonance with the spirit of the time that it specially distinguishes the works as they do the master who, through them, holds a rank in England as a sacred writer all but parallel to that of Handel. The influence of Mendelssohn's oratorios is obvious in the works of other musicians, and public approval attests it to be an influence for good. Compositions styled oratorios have been produced by Liszt and Gounod which seem to aim largely at novelty, but a future generation must judge whether they have struck the mark. In England, Crotch's "Palestine" emulated Handelian precedent, and stood for long alone as a native production. Many years later Sir Sterndale Bennett's "Woman of Samaria" won wider sympathy. Sir Michael Costa's two works of the class were the outcome of his great experience as conductor of the Sacred Harmonic Society and of the Birmingham Festival, wedded to his long familiarity with many styles and appliances of music. The living writers who have courted and gained fame in England by longer or shorter oratorios are J. F. Barnett, Sir J. Benedict, A. C. Mackenzie, and Sir A. Sullivan.

With some pleasure and some regret must be mentioned

the active exertions of John Curwen (1816-1880), a Non-conformist minister, with a large staff of adherents, in the promulgation of a professedly new musical system under the title of "Tonic Sol-fa"—pleasure, because of the wide extension of musical study resulting from his indefatigable zeal; regret, because perhaps a larger and certainly a better result would have rewarded like energy in the propagation of musical knowledge in the shape that has grown into maturity through eight centuries, and possesses the whole world's acceptance. He who is honored as the founder of the system professed to have derived it from Sarah Glover of Norwich (c. 1790-1867), whose method he but modified and expanded; but hers was based upon the ancient gamut already described, omitting the constant recital of the alphabetical name of each note, together with the arbitrary syllable that indicates its key relationship, and omitting too the recital of two or more of these syllables when the same note is common to as many keys, as "C, Fa, Ut," meaning that the note C is the subdominant of G and the tonic of C. The notes are represented by the initials of the seven syllables still used in Italy and France as the fixed names of the seven notes; but in "Tonic Sol-fa" the seven letters refer to key relationship and not to pitch. Further, the system has a wholly different terminology from that in universal use. It would be uncandid not to state that many men of greatest eminence outside the musical profession and many musicians support the system; here may only its bare principles be stated and not its merits discussed. A somewhat analogous action has, at the same time, been busy with regard to musical notation in France. Émile Chevé (1804), a surgeon in the French marine service, having married Nanine, the sister of Aimé Paris, learned from her the views of her brother (who had adopted them from Galin) as to another new system of musical notation, and he, Chevé, in 1844 applied himself to its dissemination. The system bears the name of "Galin-Paris-Chevé," and, like the other, refers the notes to key relationship and not to pitch, but employs the first seven numerals as their symbols. This invention, if so it may be called, was strongly discouraged by the most esteemed musicians of Paris, but its advocates persevere in its propagation.

As a summary of all the precept and example that has been cited in this survey of the centuries, let the writer state his convictions on musical theory, which are, that the "Treatise on Harmony" (1845) by Alfred Day (1810-1849) comprehends whatever is practically available, and reconciles the previously apparent discrepancies between principle and use. The laws of the primitive diatonic style had never been repealed; the discovery by Noble and Pigot of generated harmonics had been held as belonging to science and not pertaining to art; composers had employed what may be classed as natural in distinction from arbitrary combinations, but each only on the prompting of his own genius and only with the justification of their effect. The author now cited was the first to classify the ancient, strict, uniform, diatonic, contrapuntal style, apart from the modern, free, exceptive, chromatic, massive style, to separate the principles that guide the one from the laws that control the other, and to place a subject that is at once sublime and beautiful in a light of unfailing clearness. He showed that one or another beautiful chord and the progressions thence were not capricious violations of rule, permissible to genius though unallowable to ordinary writers; he showed that such things were acceptable not only because great masters had written them, and so small musicians might repeat the trespass; he proved this by demonstrating the self-perfection of the ancient canon and the also perfect modern system that rests on a basis totally distinct from that of the other. He classed diatonic harmony, with its uniform treatment of all the notes in a key, into concords which include not the 4th from the bass, and three species of discords, namely, passing notes of several varieties, suspensions resolved on a note of the harmony in which they are discordant, and essential or elemental discords resolved with the progression of the whole chord to a chord whose root is at a 4th above the root of the discord. In this style discordant notes have identical treatment according to the number of their interval (as 7th or 9th), unaffected by its quality (as major or minor). He traced all the notes of the scale available in the diatonic style to the tonic, the 5th below it, and the 5th above it, as their roots, having thus a minor tone between the dominant and submediant in the major

form of a key. Present composers with ability for its production may, by observance of this ancient canon, make music in the style of the 16th century with as good likelihood of beauty as had the great masters of that period, but without imitating them, since working by their method and not necessarily by their example. Day showed that peculiar treatment of certain notes of the diatonic scale, together with the inclusion of the chromatic element which has crept into use during the later centuries, constitutes a style totally distinct from the other, and justly to be called exceptional. The basis of this system is the derivation of harmonics from specified fundamental notes or generators in every key. Thus exceptionally the 4th above the bass is a concord when it is the root inverted above the 5th in the triads of the tonic, the subdominant, and the dominant. Thus exceptionally the 3d in the dominant triad has peculiar poignancy to which modern ears are sensitive, and the dominant triad is imitable on the supertonic by employment of its chromatic major 3d that has the same special character as the 3d of the dominant.* Thus exceptionally the 7th may be added to the dominant triad. This combination may also be imitated on the supertonic, and the addition likewise of a chromatic minor 7th to the tonic triad makes another chord consisting of the same intervals as the dominant 7th, namely, perfect 5th, major 3d, and minor 7th, the last two being at a diminished 5th asunder. Again exceptionally the minor or the major 9th may be added to each of these chords of the 7th, the 11th to the chords of the 9th,† and the minor or major 13th

* In this chromatic chord, and in all the discords which spring from the same root, the 5th as much as the 3d resembles that of the dominant, differing from the 3d of the subdominant in the ratio of $\frac{8}{6}$.

† The 11th differs from the 4th (the inverted 5th) in the ratio of $\frac{8}{5}$. Against this and against the other discrepancy that has been named is argued that a single note for each degree of the scale is peculiar to every key. The objection holds in reference to the diatonic style, but applies not to the chromatic. The harmonic 7th of the generator also differs from the corresponding note of our tempered scale, the 7th of the dominant and the 8th of the subdominant being in the ratio of $\frac{6}{5}$, and it may be positively affirmed that an obvious beauty results from the accurate intonation of all the intervals of fundamental discords whenever this is practicable, the minute variation of pitch in passing from the one to the other note producing an effect beyond the power of words to describe.

to the chords of the 11th, beyond which the ascent by 3ds proceeds no more, as the 15th is the double octave of the root. The 9th, 11th, and 13th are susceptible of resolution each on a note of its own chord, which is not so with the 3d and 7th; or they may, like the 3d and 7th, be resolved on some note of another chord when the entire harmony changes. The chords of the 9th, still less of the 11th, and of the 13th least, rarely appear complete, the root being frequently, and other notes occasionally, omitted. In this style the discordant notes (3d, 7th, minor or major 9th, 11th, and minor or major 13th) are identical in quality to whichever of the three roots they belong; but they vary in treatment according to their source; and in these two specialities they are distinguished from diatonic discords. Broadly it may be stated, but subject to amplification, that the natural resolution of dominant discords is upon the tonic concord, that the natural resolution of supertonic discords is either upon a tonic concord or upon a dominant discord, and that the natural resolution of tonic discords is either upon a dominant discord or upon a supertonic discord, the several elements of each harmony proceeding variously according to what note must follow it in the ensuing chord. The term fundamental discords is aptly applied to these which are traced to their harmonic generator, and their pertinence to one key is established by their all being resolvable on chords peculiar to the same tonality. The theory steps a degree further in proving that the harmony of the augmented 6th ^{#F}_{bA} with its several varieties of accompaniment consists of the primary and secondary harmonics of a common generator, and that the dominant and tonic are the notes in any key whence this harmony is derived, yielding respectively the augmented 6th on the minor 6th of the chromatic scale, and the augmented 6th on the minor 2d. The bold venture of

Such distinctions are impracticable, we know, upon the keyed instruments in use; in answer to which stubborn fact may be repeated what was advanced when the subject of temperament was discussed, namely, the flexibility of our perception which accepts what is for what should be, and makes us experience a different sensation from the same sound when we hear it under different relationships.

Mouton, repeated by Monteverde and defended by the latter against the fierce disputation of the orthodox, is theoretically justified in this system on the principle of natural harmonics first enunciated in Oxford, and the ingenious searchings after truth by Rameau are shown in this system to have been on a false track, and so to have passed round instead of to their mark. Day's "Treatise," on its appearance, was denounced by the chief musicians in London, and a single believer for some time alone maintained and taught its enlightened views. These have now the acquiescence of many more musicians than originally opposed them, they are upheld by several eloquent supporters, and they are widely disseminated throughout England. They have not yet been promulgated beyond this country; but the advance they have made here in thirty-nine years may be taken as augury of their admission elsewhere when time and circumstance may be opportune for their presentation.

Music, in the modern special sense of the word, was with the early Greeks regulated declamation to the accompaniment of instruments with stretched strings that were plucked or struck. With the Greeks it was also produced from pipes of metal or wood or horn, with reeds or without, as signals or incentives in war and for religious ceremonials. Far later, in imperial Rome, it acquired the more definite form of what is now called melody. The transition of its principles from those which ruled in the classic ages to those which had been slowly developed in the course of after-centuries is veiled with a mist like that which obscures the setting of paganism and the dawning of Christianity. Many fallacies are still entertained as to the dated organization of music in the church, and none greater than its ascription to St. Ambrose and St. Gregory, and the credit given to Guido for the enunciation of its rules. From the end of the 10th century music was in England in advance of other nations until its rise in Flanders in the 15th, when still our forefathers kept abreast of their contemporaries. Throughout the ecclesiastical reign of scholarship, the untutored people had a music of their own, which in its tonal and rhythmical affinity to that of later date commands present sympathy, and which, throughout the North, having the element of harmony or the combination of

sounds, was the foundation of all to which science and art have together attained. The Flemings planted schools in Rome, Naples, and Venice, and the rise of the art in Germany was due to their influence. Adopted from the people by the church, the art of harmony was reduced to a system under the name of counterpoint. Its artificial ordinances were broken through at the end of the 16th century, against violent opposition but with permanent success. Coincident with this innovation of principles was another innovation in the form of applying them, which was intended as a revival of antique use, but which issued, working together with the first-named change, in the establishment of the modern in music; these two were the discovery of fundamental discords and the originating of free musical recitation. The acoustical phenomenon whereon fundamental discords are grounded was first perceived in England, and this in the last quarter of the 17th century. Empirical rules drawn from the tentative practices of great musicians were from time to time enunciated; but no theory till that described in the last foregoing paragraph probed the natural principles upon which, unknowingly, masters have wrought, nor distinguished between these and the ingenious artifices whereby in former times musical etymology and syntax were regulated. The development of plan or design in musical composition has been the fruition of the last two centuries, and, in spite of all dispute as to its paramount necessity, hope points to it as the everlasting standard of genuineness in art.

To distinguish allusions to the present time in comparison with former dates throughout this short history, and to mark the period to which its narration reaches, statement must be made that it is completed in 1885.

ROLL OF THE NAMES

OF

MUSICAL COMPOSERS, PERFORMERS, THEORISTS,
HISTORIANS, ESSAYISTS, AND
INSTRUMENT MAKERS,

WITH THE

TIMES AND PLACES OF THEIR BIRTHS AND DEATHS.

ABBREVIATIONS.—*b*, born; *m*, married; *c*, *circum* or about.

"His" or "her" refers to the last previous name, as "his son" or "her husband."

| NAME. | PROFESSION. | BORN. | DIED. |
|-------------------------------------|------------------------------------|--|--------------------------|
| AARON (or Aron), Pietro.. | Theorist..... | ^c 1480 Florence... | 1533 Rimini |
| Abaco, Everisto Felice dall' | Composer and Violinist | 16— Verona.... | 1740 |
| Abattini, Antonio Maria .. | Maestro di Cappella .. | ^c 1605 Tiferno.... | ^c 1677 |
| Abbey, John..... | Organ Builder..... | 1785 Northamp- tonshire | 1859 Versailles |
| Abeille, Johann Christian Ludwig | Composer, Pianist, and Organist | 1761 Bayreuth .. | 1832 |
| Abel, Karl Friedrich..... | Composer and Viol-di- Gambist | 1725 Cöthen.... | 1787 London |
| Abert, H. Johann Joseph. | Composer and Violon- cellist | 1832 Bohemia.. | .... .... |
| Abos, Geronimo..... | Composer..... | 17— Malta..... | ^c 1786 Naples |
| Abt, Franz..... | Composer..... | 1819 Eilenburg.. | 1885 Wiesbaden |
| Abyngdon (or Habington), Henry | Earliest Mus.B. Can- tab | 14— England... | 1497 London |
| Adam, Adolphe Charles.. | Composer..... | 1803 Paris..... | 1856 Paris |
| Adam, Louis (his father).. | Pianist and Teacher .. | 1758 or 1760 Miet- tershelz (Saxony) | 1848 Paris |
| Adamberger, Valentin.... | Tenor Singer..... | 1743 Munich.... | 1804 Vienna " |
| Adami da Bolsena, Andrea | Historian..... | 1663 Bolsena.... | 1742 |
| Adams, Thomas..... | Organist and Composer | 1785 London.... | 1858 Camberwell |
| Adcock, James..... | Choir Singer and Com- poser | 1778 Eton..... | 1860 Cambridge |
| Addison, John..... | Composer..... | ^c 1765 London.... | 1844 London |
| Adelgasser, Anton Cajetan. | Organist..... | 1728 Inzell (Ba- varia) | 1777 Salzburg |
| Adler, Vincent..... | Pianist and Composer. | 1828 | 1871 Geneva |
| Adlung, Jacob..... | Organist and Critic .. | 1699 Erfurt.... | 1762 Erfurt |
| Adolfati, Andrea..... | Composer..... | 1711 Venice.... | 17— |
| Aelsters, Georges Jacques. | Composer..... | 1770 Ghent.... | 1849 Ghent |
| Aerts, Egidius..... | Flutist and Composer. | 1822 Boom..... | 1853 Brussels |
| Afranio..... | Inventor of Bassoon .. | 15— Pavia..... | .... .... |
| Agazzari, Agostino..... | Composer..... | 1578 Sienna..... | 1640 Rome |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|-------------------------------------|--|------------------|
| Agnesi, Maria Teresa..... | Theorist and Composer | 1724 Milan..... | c1799..... |
| Agostini, Ludovico..... | Composer..... | 1534 Ferrara.... | 1590 Ferrara |
| Agostini, Paolo..... | Composer..... | 1593 Vallerano.. | 1629 Rome |
| Agricola, Alexander..... | Composer..... | c1470..... | c1530 Castile |
| Agricola, Georg Ludwig.. | Composer..... | 1643 Grossen Furra (Thu- ringia) | 1676 Gotha |
| Agricola, Johann..... | Composer..... | 1570 Nuremberg | ..... |
| Agricola, Johann Friedrich | Composer..... | 1720 Dobitschen (Saxony) | 1774 Berlin |
| Agthe, Carl Christian..... | Composer and Organist | 1739 Hettstädt.. | 1797 Ballenstedt |
| Aguilar, Emanuel..... | Composer and Pianist. | 1824 Clapham.... | ..... |
| Agujari (or Ajugari), Lu- crezia | Soprano Singer..... | 1743 Ferrara.... | 1783 Parma |
| Ahle, Georg..... | Composer and Organist | 1650..... | 1706 Arnstadt |
| Ahle, Johann Rudolf..... | Composer and Organist | 1625 Mühlhausen | 1673 Erfurt |
| Ahlstroem, A. J. R..... | Composer and Journal- ist | c1762 Stockholm. | ..... |
| Aiblinger, Johann Caspar. | Composer..... | 1779 Wasserburg (Bavaria) | 1867..... |
| Aichinger, Gregor..... | Composer and Organist | c1565..... | 16—..... |
| Aimon, Pamphile Léopold François | Composer and Violon- cellist | 1779 Avignon... | 1866 Paris |
| Airy, Sir George Biddell.. | Astronomer and Acous- tician | 18—..... | ..... |
| Akeroyde, Samuel..... | Composer..... | 16— Yorkshire.. | ..... |
| Ala, Giovanni Batista.... | Composer and Organist | 1580 Monza.... | 1612..... |
| Alard, Delphin..... | Violinist and Composer | 1815 Bayonne.. | ..... |
| Alary, Giulio Eugenio Ab- rama | Composer..... | 1814 Mantua.... | ..... |
| Albani (so called), Mme. Ma- rie Louise Emma Cécilie (<i>b. La Jeunesse ; m. Gye</i>) | Soprano Singer..... | 1850 Albany (Canada) | ..... |
| Albergati, Count Pirro Ca- pacelli | Composer..... | 16— Bologna... | 17—..... |
| Albert, Prince..... | Consort and Composer | 1819 Coburg.... | 1861 Windsor |
| Albertazzi, Mme. Emma (<i>b.</i> Howson) | Soprano Singer..... | 1814 England... | 1847 London |
| Albinoni, Tomasso..... | Composer, Singer, and Violinist | c1675 Venice.... | 1745..... |
| Alboni, Mlle. Marietta (<i>m.</i> Countess Pepoli) | Contralto Singer..... | 1824 Romagna.. | ..... |
| Albrechtsberger, Johann Georg | Composer, Theorist, and Organist | 1736 Vienna... | 1809 Vienna |
| Alcock, John..... | Composer and Organist | 1715 London.... | 1806 Lichfield |
| Alcuin (or Albinus)..... | Theorist..... | c732 York..... | 804 Tours |
| Aldovrandini, Giuseppe An- tonio Vincenzo | Composer..... | c1665 Bologna... | ..... |
| Aldrich, Dean Henry, D.D. | Composer..... | 1647 Westminster | 1710 Oxford |
| Alford, John..... | Lutenist..... | 15— London.... | ..... |
| Aliprandi, Bernardo..... | Composer and Director | 17— Tuscany... | ..... |
| Aliprandi, Bernardo (his son) | Violoncellist and Com- poser | 17—..... | ..... |
| Allan (<i>see</i> Caradori) | | | |
| Allegrì, Gregorio..... | Composer..... | 1580 or '90 Rome | 1652 Rome |
| Allen, George Benjamin, Mus. B. | Composer and Organist | 1833 London.... | ..... |
| Allen, Henry Robinson... | Tenor Singer..... | 1809 Cork..... | 1876 London |
| Allison, Horton Claridge, Mus. D. | Pianist and Composer. | 1846 London.... | ..... |
| Allison, Richard..... | Composer..... | c1565 England... | 16—..... |
| Altenburg, Johann Ernst.. | Trumpet..... | 1734 Weissenfels | ..... |
| Alvares, Eli Parish..... | Harpist and Composer | 1806 Teignmouth | 1849 Vienna |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|------------------------------------|-------------------------------|------------------|
| Amati, Andrea..... | Violin Maker..... | 1520-5 Cremona.. | °1577 |
| Amati, Antonio (his son)... | Violin Maker..... | 1550 Cremona .. | ..... |
| Amati, Geronimo (his brother) | Violin Maker..... | Cremona .. | 1635 |
| Amati, Nicolo (his son)... | Violin Maker..... | 1596 Cremona .. | 1684 |
| Ambrogetti, Giuseppe..... | Bass Singer..... | 17— | 183— Italy |
| Ambros, August Wilhelm. | Historian..... | 1816 Bohemia.. | 1876 Vienna |
| Ambrose, Saint..... | Ritualist..... | 340 Gaul | 398 Milan |
| Amiot, Père Joseph..... | Essayist..... | 1718 Toulon | 1794 Pekin |
| Amner, John..... | Organist and Composer | 15— | 1641 Ely |
| Anacreon..... | Poet and Magadisist.. | 550 B.C. Teos.. | 475 B.C. Teos |
| Anderson, Mrs. Lucy (b. Phillpot) | Pianist..... | 1788 Bath | 1878 London |
| André, Johann..... | Composer..... | 1741 Offenbach.. | 1799 Offenbach |
| André, Johann Anton (his son) | Composer..... | 1775 Offenbach.. | 1842 |
| Andreozzi, Gaetano..... | Composer..... | 17— Naples | 18— |
| Anerio, Felice..... | Composer..... | 1560 Rome | 16— |
| Anerio, Giovanni Francesco (his brother) | Composer and Organist | 1567 Rome | 16— |
| Anfossi, Pasquale..... | Composer..... | 1729 Naples | 1795 Rome |
| Angrisani, Carlo..... | Bass Singer and Composer | °1760 Reggio.... | 18— |
| Animuccia, Giovanni..... | Composer..... | 1505 Florence.. | 1571 Rome |
| Animuccia, Paolo (his brother) | Composer..... | .... .. | 1563 Rome |
| Anna Amalia of Prussia... | Composer..... | 1723 | 1787 Berlin |
| Anna Amalia of Saxe Weimar | Composer..... | 1739 Brunswick.. | 1770 |
| Anselmus, Parmentis Georgius | Theorist..... | 14— Parma or Flanders | .... .... |
| Antigenidas..... | Flutist..... | °380 B.C. Thebes | .... .... |
| Aprile, Giuseppe..... | Soprano Singer and Composer | 1738 Bisceglia.. | .... .... |
| Arcadelt (or Arkadelt), Jacob | Composer..... | 1490 | 1575 Paris |
| Archer, Frederick..... | Organist and Composer | 1838 Oxford .... | .... .... |
| Archilochus..... | Theorist..... | 720 B.C. Paros.. | .... .... |
| Arditi, Luigi..... | Violinist, Conductor, and Composer | 1822-5 Crescentino (Piedmont) | .... .... |
| Arena, Giuseppe..... | Composer..... | 17— Naples (?).. | .... .... |
| Aresti, Floriano..... | Composer..... | 17— Venice (?).. | .... .... |
| Ariosti, Attilio..... | Composer..... | °1660 Bologna .. | 17— |
| Aristides, Quintilianus... | Theorist..... | °130 Adria in Mysia | .... .... |
| Aristotle..... | Philosopher and Theorist | 384 B.C. Stagyra | 323 B.C. Chalcis |
| Aristoxenos..... | Theorist..... | 350 B.C. Tarentum | .... .... |
| Armes, Philip, Mus. D.... | Composer and Organist | 1836 Norwich... | .... .... |
| Arne, Michael..... | Composer and Singer. | 1741 London.... | 1786 Lambeth |
| Arne, Thomas Augustin, Mus. D. (his father) | Composer..... | 1710 London.... | 1778 London |
| Arnold, George Benjamin, Mus. D. | Organist and Composer | 1832 Petworth.. | .... .... |
| Arnold, Samuel, Mus. D... | Composer and Organist | 1739 London.... | 1802 London |
| Arnould, Mlle. Madeline Sophie | Actress and Singer... | 1744 Paris..... | 1803 |
| Arrigoni, Carlo..... | Composer..... | Florence.. | 1743 |
| Arteaga, Stefano..... | Historian..... | 1750 Madrid.... | 1799 Paris |
| Artôt, Alexandre Joseph Montagny d' | Violinist..... | 1815 Brussels... | 1845 Paris |

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|--|--|----------------------------|------------------|
| Artusi, Giovanni Maria ... | Theorist and Composer | 1554 Bologna... | 16— |
| Ascher, Joseph..... | Pianist and Composer. | 1831 London... | 1869 London |
| Ashe, Andrew..... | Flutist..... | 1756 Lisburn (Ireland) | 1838 Dublin |
| Ashley, John..... | Bassoonist and Con- ductor | 1740 | 1805 London |
| Ashwell, Thomas..... | Composer and Organist | 15— London... | .... .... |
| Asioli, Bonifazio..... | Composer..... | 1769 Coreggio... | 1832 Coreggio |
| Aspa, Mario..... | Composer..... | 1799 Messina... | 1868 Messina |
| Aspelmeyer (or Appel- meyer) | Composer..... | .... .... | 1786 Vienna |
| Aspull, George..... | Pianist..... | 1814 England... | 1832 Leamington |
| Assmayer, Ignaz..... | Composer and Organist | 1790 Salzburg... | 1862 |
| Aston, Hugh..... | Organist and Composer | 15— England... | .... .... |
| Astorga, Emanuel Baron d' | Composer..... | 1681 Palermo... | 1736 Prague |
| Atterbury, Luffman..... | Composer..... | 1740 England... | 1796 Westminster |
| Attey, John..... | Composer..... | 1590 England... | 1640 Ross |
| Attwood, Thomas..... | Composer and Organist | 1767 London... | 1838 Chelsea |
| Auber, Daniel François Es- prit | Composer..... | 1782-4 Caen.... | 1871 Paris |
| Auer, Leopold..... | Violinist..... | 1845 Veszprem (Hungary) | .... .... |
| Augustinus, Aurelius, Saint and Bishop | Theorist..... | 354 Tagaste (Numidia) | 430 |
| Avison, Charles..... | Organist, Composer, and Essayist | 1710 Newcastle. | 1770 Newcastle |
| Avolio, Sigr. Cristina Ma- rie | Soprano Singer..... | 17— | 17— |
| Aylward, Theodore, Mus. D. | Composer and Organist | 1730 | 1801 Windsor |
| Ayrton, Edmund, Mus. D.. | Organist and Composer | 1734 Ripon..... | 1808 London |
| Ayrton, William (his son). | Critic..... | 1777 London... | 1858 London |
| BABEL, William..... | Composer and Organist | 1690 London... | 17— |
| Baccusi, Ippolito..... | Composer..... | 15— Verona.... | .... .... |
| Bach, Carl Philipp Emanuel (son of Johann Sebastian) | Composer and Clave- cinist | 1714 Weimar... | 1788 Hamburg |
| Bach, Christoph..... | Court and Town Mu- sician | 1613 | 1661 Arnstadt |
| Bach, Hans..... | Violinist and Composer | 1580 | 1626 |
| Bach, Heinrich..... | Organist and Composer | 1615 Wechmar.. | 1692 Arnstadt |
| Bach, Johannes..... | Organist and Director. | 1604 Suhl..... | 1673 Erfurt |
| Bach, Johann Ambrosius (father of Johann Sebas- tian) | Violinist..... | 1645 Erfurt..... | 1695 Eisenach |
| Bach, Johann Bernhard... | Organist and Composer | 1676 Erfurt.... | 1749 Eisenach |
| Bach, Johann Bernhard... | Organist..... | 1700 | 1742 Ohrdruff |
| Bach, Johann Christian (son of Johann Sebastian) | Organist, Composer, and Pianist | 1735 Leipsic.... | 1782 London |
| Bach, Johann Christoph... | Organist and Composer | 1643 Arnstadt... | 1703 Eisenach |
| Bach, Johann Christoph (brother of Ambrosius) | Organist, Violinist, and Composer | 1645 Erfurt..... | 1693 Arnstadt |
| Bach, Johann Christoph (brother of Sebastian) | Organist..... | 1671 Erfurt..... | 1721 Ohrdruff |
| Bach, Johann Christoph Friedrich (son of Johann Sebastian) | Composer and Capell- meister | 1732 Leipsic.... | 1795 Bückeburg |
| Bach, Johann Egidius.... | Organist..... | 1645 Erfurt.... | 1717 Erfurt |
| Bach, Johann Ernst..... | Organist and Composer | 1722 Eisenach.. | 1777 |
| Bach, Johann Michael.... | Composer and Organist | 1648 Eisenach.. | 1694 Arnstadt |
| Bach, Johann Nicolaus... | Organist and Composer | 1699 | 1753 Jena |
| Bach, Johann Sebastian... | Composer, Organist, and Clavecinist | 1685 Eisenach.. | 1750 Leipsic |

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|---|---|------------------|-------------------------|
| Bach, Veit | Miller and Zitherist... | 155— Wechmar... | 1619 Wechmar |
| Bach, Wilhelm Friedemann (son of Johann Sebastian) | Composer, Organist, and Clavecinist | 1710 Weimar ... | 1784 Berlin |
| Bach, Wilhelm Friedrich Ernst (son of Johann Christoph Friedrich) | Pianist and Composer. | 1759 Bückeburg. | 1845 |
| Bache, Francis Edward... | Composer..... | 1833 Birmingh'm | 1858 Birmingh'm |
| Bache, Walter..... | Pianist..... | 1842 Birmingh'm | ..... |
| Bachofen..... | Composer and Director | 1692 Zurich..... | 1755 Zurich |
| Bacon, Richard Mackenzie | Reviewer..... | 1776 Norwich... | 1844 Norwich |
| Badia, Carlo Agostino | Composer..... | 17— Italy..... | ..... |
| Baermann, Heinrich Joseph | Clarionetist and Com- poser | 1784 Potsdam... | 1847 Munich |
| Bai, Tommaso | Composer..... | 1650 Bologna... | 1714 Rome |
| Baif, Giovanni Antonio... | Composer..... | 1532 Venice..... | 1589 Paris |
| Baildon, Joseph | Choir Singer, Com- poser, and Organist | 1727 England.... | 1774 London |
| Baillieur, Anton..... | Composer..... | 17— Paris..... | 17— |
| Baillot, Pierre Marie Fran- çois de Sales | Violinist..... | 1771 Passy..... | 1842 Paris |
| Baini (Abbate), Giuseppe.. | Historian, Composer, and Singer | 1775 Rome | 1844 Rome |
| Baker, Mus.D..... | Composer, Violinist, and Pianist | 1768 Exeter..... | 1835 |
| Balbi, Luigi..... | Composer..... | 15— Venice..... | 1608 |
| Balbo, Ludovico..... | Composer..... | 15— Venice..... | 1594 Venice |
| Balfe, Michael William... | Composer and Singer.. | 1808 Dublin | 1870 Hertford- shire |
| Baltazarini, Baltagerini, or Beau Joyeux | Violinist and Composer | 15— Piedmont.. | 1570 Paris |
| Baltzar(or Balsart), Thomas | Violinist and Composer | 1630 Lübeck.... | 1663 London |
| Bambini, Giovanni Battista | Composer..... | 1745 Italy..... | 1805 Paris |
| Banchieri, Adriano..... | Organist and Composer | 1567 Bologna .. | 1634 |
| Banister, Gilbert..... | Composer..... | 1450 England.. | 1490 |
| Banister, Henry Charles .. | Composer..... | 1831 London.... | ..... |
| Banister, John | Violinist..... | 1630 London.... | 1679 London |
| Banti, Sigr. Brigitta (ð. Giorgi) | Soprano Singer..... | 1759 Lombardy. | 1806 Bologna |
| Barbieri..... | Composer..... | 18— Spain..... | ..... |
| Barbireau, Jacques | Composer and Choir- master | 14— | 1491 Antwerp |
| Bardi, Giovanni, Count Vernio | Dilettante..... | 15— Florence.. | 16— |
| Bargiel, Waldemar | Composer, Violinist, and Pianist | 1828 Berlin..... | ..... |
| Bargnani, Ottadio | Composer..... | 15— Brescia.... | ..... |
| Bariola, Ottadio..... | Organist and Composer | 15— .... | ..... |
| Barker, Charles Spackman | Inventor of Organ Im- provements | 1806 Bath..... | ..... |
| Bärmann, Heinrich Joseph | Clarionetist..... | 1784 Potsdam... | 1847 Munich |
| Barnard, Rev. John..... | Editor..... | 16— | 16— London |
| Barnby, Joseph..... | Conductor and Com- poser | 1838 York..... | ..... |
| Barnett, John | Composer..... | 1802 Bedford... | ..... |
| Barnett, John Francis (his nephew) | Composer and Pianist. | 1838 London.... | ..... |
| Barret, Apollon, Marie- Rose | Hautboyist..... | 1804 France | 1880 London |
| Barrett, John..... | Composer..... | 16— London.... | 17— |
| Barthélemon, François Hip- polite | Composer and Violinist | 1741 Bordeaux.. | 1808 London |
| Bartholomew, Mrs. Ann Sheppard (ð. Mounsey) | Organist and Composer | 1811 London.... | |

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|---|---|----------------------------|----------------------|
| Bartleman, James..... | Bass Singer | 1769 Westminst'r | 1821 Westminst'r |
| Bartlett, John | Composer | 15— England... | 16— |
| Basili, Francesco | Composer and Singer .. | 1766 Loreto.... | 1850 Rome |
| Bassani, Giovanni Battista | Violinist and Composer | 16— | 1705 Bologna |
| Bassiron, Philippe..... | Composer | 14— Flanders... | ..... ..... |
| Bastini, Vincenzo..... | Composer | 15— Italy..... | ..... ..... |
| Baston, Josquin..... | Composer | c1510 Flanders... | ..... ..... |
| Bates, Joah | Conductor and Organist | 1740 Halifax.... | 1799 London |
| Bates, William | Composer | 17— England.... | ..... ..... |
| Bateson, Thomas..... | Composer | c1575 England... | 16— |
| Batiste, Antoine Edouard. | Organist and Composer | 1820 Paris..... | 1876 Paris |
| Batten, Adrian..... | Composer, Organist, and Singer | c1585 England... | c1640 |
| Battiferri, Luigi..... | Composer | 16— Italy..... | ..... ..... |
| Battishill, Jonathan..... | Composer and Organist | 1738 London.... | 1801 Islington |
| Baudouin, Noel..... | Composer | 14— Flanders... | 1529 Antwerp |
| Baumann, Jean François.. | Bassoonist | 1806 Belgium... | 1856 London |
| Baumer, Henry..... | Composer | 1835 London.... | ..... ..... |
| Baumgarten, Karl Fried- rich | Composer, Violinist, and Organist | 1754 Germany .. | 1824 London |
| Bazin, François Emanuel Joseph | Composer..... | 1816 Marseilles . | 1878 Paris |
| Bazzini, Antonio | Violinist and Composer | 1818 Brescia .... | ..... ..... |
| Beale, John..... | Pianist and Composer. | 1796 London.... | 183— London |
| Beale, William | Composer and Singer .. | 1784 Landrake.. | 1854 London |
| Beard, John | Tenor Singer..... | c1717 | 1791 Hampton |
| Beauharnois, Hortense Eu- génie de (<i>m. Bonaparte</i>) | Queen and Composer . | 1783 Paris..... | 1837 Viry |
| Becher, Alfred J..... | Composer and Teacher | 1803 Manchester | 1848 Vienna |
| Beckwith, John Christmas, Mus.D. | Organist and Composer | 1759 Norwich... | 1809 Norwich |
| Beda, Venerabilis (the Ven- erable Bede) | Divine and Historian . | 672 Durham... | 735 Wearmouth |
| Beer, Jakob Meyer (<i>see</i> Meyerbeer) | | | |
| Beer, Joseph..... | Trumpeter and Clario- netist | 1744 Grünwald (Bohemia) | 1811 Potsdam |
| Beethoven, Ludwig van... | Composer | 1770 Bonn..... | 1827 Vienna |
| Beffrois, Jacques | Composer and Drama- tist | 17— | 1810 Paris |
| Begnisi, Giuseppe de..... | Buffo Singer..... | 1793 Lugo..... | 1849 New York |
| Begnisi, Mme. Claudina de (<i>b. Ronji</i>) | Soprano Singer..... | 1800 Paris..... | 1853 |
| Begrez, Pierre Ignace M.. | Tenor Singer..... | 1789 Namur | 1863 London |
| Belcher, William Thomas, Mus.D. | Organist and Composer | 1827 Birmingh'm | ..... ..... |
| Beldemandis (or Beldo- mando, or Beldimendi) | Theorist and Philoso- pher | 14— Padua..... | ..... ..... |
| Bellamy, Richard, Mus.B.. | Bass Singer | c1745 | 1813 London |
| Bellermann, Constantin... | Composer and Lutenist | 1696 Erfurt.... | 1763 Minden |
| Belli, Girolamo..... | Composer | c1550 Italy..... | ..... ..... |
| Bellini, Vincenzo..... | Composer | 1802 Catania... | 1835 Puteaux |
| Benda, Georg | Composer | 1721 Germany .. | 1795 |
| Benedict, Sir Julius..... | Composer and Pianist. | 1804 Stuttgart.. | 1885 London |
| Benet, John..... | Composer | c1570 England... | c1615 |
| Benevento, Giuseppe | Composer | 1680 Italy..... | 1727 |
| Bennett, Alfred, Mus.B... | Organist and Composer | 1805 Chichester. | 1830 |
| Bennett, Joseph..... | Journalist, Biographer, and Organist | 1831 Berkeley... | ..... ..... |
| Bennett, Sir Wm. Stern- dale, Mus.D. | Composer and Pianist. | 1816 Sheffield... | 1875 London |
| Benson, George, Mus.B... | Tenor Singer and Com- poser | 18— | 1884 London |

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|--|--|------------------------|-----------------------|
| Berardi, Steffani..... | Theorist..... | 16— Italy..... | |
| Berbiguier, Benoit Tran- quille | Flutist and Composer. | 1782 Cuderousse | 1838 Pont-le- Voyé |
| Berchem, Jacques..... | Composer..... | 1499 Flanders... | 1580 |
| Berg, George..... | Composer..... | 1728 ..... | .... |
| Berger, Francesco..... | Composer..... | 1834 London.... | .... |
| Berger, Ludwig..... | Pianist..... | 1777 Berlin..... | 1838 Berlin |
| Beringer, Oscar..... | Pianist..... | 1844 Baden..... | .... |
| Beriot, Charles Auguste de | Violinist and Composer | 1802 Louvain.... | 1870 Louvain |
| Berlioz, Hector..... | Composer and Essayist | 1803 Grenoble.. | 1869 Paris |
| Bernard..... | Inventor of Organ Ped- als | 14— .... | .... |
| Bernardi, Steffano..... | Composer..... | 15— | 16— |
| Bernasconi, Andrea..... | Composer..... | 1712 Marseilles.. | 1784 Munich |
| Berner, Friedrich Wilhelm | Composer, Theorist, and Teacher | 1780 Breslau.... | 1827 Breslau |
| Bernsdorff, Edouard..... | Composer and Editor.. | 1825 Dessau.... | .... |
| Bertali..... | Composer..... | 1605 Verona.... | 1664 |
| Bertani, Lelio..... | Composer..... | 1520 Brescia.... | .... |
| Bertholdo, Sper'in Dio... | Composer..... | 15— .... | .... |
| Bertin, Louise Angélique.. | Composer, Pianist, and Contralto Singer | 1805 Paris..... | 1877 Paris |
| Bertin..... | Composer..... | 16— France.... | 17— |
| Bertini, Giuseppe..... | Composer and Lexi- cographer | 1736 Palermo.... | .... |
| Bertini, Henri..... | Composer and Pianist. | 1798 London.... | 1876 Meylau |
| Bertolli (or Bertoldi), Siga. Francesca | Contralto Singer..... | 17— | 17— |
| Berton, Henri Montau.... | Composer..... | 1767 Paris..... | 1842 |
| Berton, Pierre Montau (his father) | Composer and Con- ductor | 1727 Paris..... | 1780 Paris |
| Bertrand, Antoine de.... | Composer..... | 1530 Auvergne.. | .... |
| Berwald, Johann Friedrich | Composer and Violinist | 1796 Stockholm. | .... |
| Besler, Samuel..... | Composer..... | 1574 Brieg-on- Oder | 1625 Breslau |
| Best, William Thomas.... | Organist and Composer | 1826 Carlisle.... | .... |
| Bevin, Elway..... | Organist, Composer, and Theorist | 1570 Wales..... | 1640 |
| Bexfield, William Richard, Mus.D. | Composer..... | 1824 Norwich... | 1853 London |
| Beyer, Ferdinand..... | Composer and Pianist. | 1803 Querfurt... | 1863 Mayence |
| Beyer, Johann Samuel.... | Director and Composer | 1699 Gotha..... | 1744 Carlsbad |
| Beyerini, Francesco..... | Dramatic Composer... | 14— Italy..... | .... |
| Beyle, Marie Henri (or M. Stendhal, or F. C. Bom- bet) | Biographer..... | 1783 Grenoble.. | 1842 Paris |
| Bianca..... | Maestro di Cappella and Composer | 1788 Naples.... | 18— |
| Bianchi, Francesco..... | Composer..... | 1752 Cremona... | 1810 Hammer- smith |
| Bianchi, Giacomo..... | Singer and Composer. | 17— Milan..... | 18— |
| Bianchi, Pietro Antonio... | Composer..... | 15— Venice..... | 16— |
| Bianciardi, Francesco.... | Composer..... | 16— Sienna.... | .... |
| Bibel (or Bibl), Andreas... | Composer and Organist | 1797 Vienna..... | 18— |
| Biber, Heinrich Johann Franz von | Violinist and Composer | 1638 Warthen- berg | 1698 Salzburg |
| Bicci, Antonio..... | Composer..... | 1530 Italy..... | .... |
| Biercy, Gottlob Benedict.. | Composer..... | 1772 Dresden... | 1840 Breslau |
| Biffi, Don Antonio..... | Composer..... | 1660 Venice..... | 17— |
| Biffi, Giuseppe..... | Composer..... | 1556 Caseno..... | .... |
| Bigot, Marie..... | Pianist and Teacher.. | 1786 Alsace..... | 1820 Paris |
| Bilhon, Jean de..... | Composer..... | 14— France..... | .... |
| Biletta, (Cav.) G. Emanuele | Composer..... | 1825 Italy..... | .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---------------------------------------|-------------------|-------------------------|
| Billington, Mrs. Elizabeth B. (Weichsell) | Soprano Singer, Pianist, and Composer | 1768 (?) London. | 1818 Venice |
| Billington, Thomas (her husband) | Composer, Pianist, and Harpist | 17— England... | 1— |
| Binchois, Egidius..... | Composer..... | 1400 Picardy.... | 1465 |
| Bini, Pasqualino..... | Violinist..... | 1720 Pesaro.... | 1768 |
| Bioni, Antonio..... | Composer..... | 1700 Venice.... | 17— |
| Birch, Miss Charlotte Ann. | Soprano Singer..... | 1817 London.... | .... .... |
| Bird, William (<i>see</i> Byrd) | | | |
| Birnbuch, Carl Joseph.... | Violinist and Composer | 1751 Kopervik.. | 1805 |
| Bishop, Mme. Anna (<i>b.</i> Rivière) | Soprano Singer..... | 1810 London.... | .... .... |
| Bishop, Sir Henry Rowley, Mus.D. (her husband) | Composer..... | 1786 London.... | 1855 London |
| Bishop, John..... | Organist and Composer | 1665 England... | 1737 |
| Bishop, John..... | Editor..... | 1817 Cheltenham | .... .... |
| Biumi, Giacomo Filippo... | Composer..... | 16— Milan..... | 1— |
| Bizet, Georges..... | Composer..... | 1838 Paris..... | 1875 Bourgival |
| Blagrove, Henry Gamble.. | Violinist..... | 1811 Nottingham | 1872 London |
| Blahetka, Leopoldine.... | Pianist and Composer. | 1811 Vienna..... | .... .... |
| Blamont, François Colin de | Composer..... | 1690 Versailles.. | 1760 |
| Blanchard, Henri Louis... | Violinist and Composer | 1798 Bordeaux... | 1858 Paris |
| Blanks, Edward..... | Composer..... | 15— England.... | .... .... |
| Bland, Mrs..... | Ballad Singer..... | 17— England.... | 18— |
| Blangini, Giuseppe Marc Maria Felice | Tenor Singer, Teacher, and Composer | 1781 Italy..... | 1841 Paris |
| Blaze (<i>see</i> Castel-Blaze) | | | |
| Blewitt, Jonas..... | Organist and Composer | 17— England... | 1805 London |
| Blewitt, Jonathan (his son) | Composer..... | 1782 London.... | 1853 Margate |
| Blockley, John..... | Ballad Composer..... | 1800 London.... | 1882 London |
| Blondel..... | Minstrel..... | 1160 Nesle..... | .... .... |
| Blow, John, Mus.D..... | Composer and Organist | 1648 Nottingham | 1708 Westminster |
| Blum, Carl..... | Composer..... | 1790 Berlin..... | 1844 Berlin |
| Blumenthal, Jacques..... | Composer and Pianist. | 1829 Brussels... | .... .... |
| Boccherini, Luigi..... | Composer..... | 1740 Lucca..... | 1805 Paris |
| Bochsa, Robert Nicolas Charles | Harpist and Composer | 1789 Montmédi.. | 1855 Sydney (Australia) |
| Bodenschatz, Erhard.... | Composer..... | 1570 Lichtenberg | 1638 Querfurt |
| Boehm..... | Choral Composer..... | 1770 East Prussia | 18— |
| Boehm, Georg..... | Composer and Organist | 1661 Thuringia.. | 17— |
| Boehm, Heinrich..... | Composer..... | 1836 Bohemia.... | .... .... |
| Boehm, Joseph..... | Violinist and Teacher. | 1798 Pesth..... | 1876 Vienna |
| Boehm, Theobald..... | Improver of Flute.... | 1802 Munich.... | 1881 Vienna |
| Boessel, Antoine..... | Composer..... | 1585 France..... | 1643 |
| Boethius, Anicius Manlius Torquatus Severinus | Philosopher and Theorist | 475 Rome..... | 524 Ticinum |
| Bohrer, Anton..... | Violinist..... | 1783 (?) Munich. | 1852 |
| Bohrer, Casper (his father) | Double Bassist and Trumpeter | 1744 Mannheim.. | 1809 Munich |
| Bohrer, Max (his son).... | Violoncellist..... | 1785 (?) Munich. | 1867 Stuttgart |
| Boieldieu, François Adrien | Composer..... | 1775 Rouen..... | 1834 Paris |
| Boito, Arrigo..... | Librettist and Composer | 1842 Milan..... | .... .... |
| Bomtempo (or Bontempo), João Domingos | Composer..... | 1775 Lisbon.... | 1842 Lisbon |
| Bond, Hugh..... | Singer, Organist, and Composer | 1762 England... | 1792 Exeter |
| Bondineri, Michele..... | Composer..... | 1756 Florence... | 17— |
| Bonaventini, Giuseppe.... | Composer..... | 17— Venice.... | .... .... |
| Bonno (or Bono), Giuseppe | Composer..... | 1710 Vienna..... | 1788 |
| Bononcini (<i>see</i> Buononcini) | | | |
| Bonporti, Francesco Antonio | Counsellor and Composer | 1660 Trieste.... | 17— |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--------------------------------------|--------------------------------|--------------------------|
| Bordogni, Marco | Singer and Teacher... | 1789 Bergamo... | 1856 Paris |
| Borghi | Violinist and Composer | 17— Italy..... | 1— |
| Boroni, Antonio | Composer | 1738 Rome | 1797 |
| Bortinianski, Dimitri | Composer | 1752 Ukraine... | 1825 St. Peters- burg |
| Bosanquet, Robert Holford Macdowell, M.A. | Acoustician..... | 1841 Alnwick... | .... .. |
| Boschi, Giuseppe | Bass Singer | 16— Viterbo.... | 17— |
| Bossi | Composer | 1760 Ferrara.... | 1807 London |
| Bottesini, Giovanni..... | Double Bassist and Composer | 1823 Crema (Lombardy) | .... .. |
| Bottrigari, Ercole..... | Composer | 1521 Bologna... | .... .. |
| Boucher, Alexandre Jean. | Violinist..... | 1770 Paris | 1861 Paris |
| Bourgeois, Louis. | Cantor and Composer. | 15— Paris..... | 15— |
| Bourgeois, Louis Thomas. | Composer | 1676 Fontaine- l'Evêque | 1750 Paris |
| Bourges, Mme. Clementine | Composer..... | 15— France | 1562 |
| Bousquet, Georges..... | Violinist, Composer, and Critic | 1818 Perpignan. | 1854 St. Cloud |
| Bowman, Henry..... | Composer | 16— England... | .... .. |
| Boyce, William, Mus.D... | Composer and Organist | 1710 London.... | 1779 London |
| Boyer, Pascal | Theorist | 1742 Paris | 1806 Paris |
| Brade, William..... | Composer and Violinist | 15— England... | 1647 Frankfort |
| Braham, John..... | Tenor Singer and Com- poser | 1774 London.... | 1856 Brighton |
| Brahms, Johannes | Composer and Pianist. | 1833 Hamburg.. | .... .. |
| Brambilla, Marietta..... | Contralto Singer..... | 1807 Milan ..... | .... .. |
| Brandl, Johann..... | Composer and Director | 1760 Ratisbon.. | 1837 Carlsruhe |
| Brasart | Composer | 13— Netherlands | .... .. |
| Bree, Johann Bernard von | Composer | 1801 Amsterdam | 1857 Amsterdam |
| Breitendich, Christian Friedrich | Composer..... | 17— Denmark.. | .... .. |
| Breitkopf, Johann Gottlob Immanuel | Publisher..... | 1719 Leipsic.... | 1794 Leipsic |
| Brevi, Giovanni Battista.. | Composer | 16— Italy..... | 17— |
| Brewer, Thomas..... | Violinist and Composer | 1609 England... | 1676 |
| Bridge, John Frederick, Mus.D. | Composer and Organist | 1844 Oldbury .. | .... .. |
| Bridgetower, George Au- gustus Polgreen | Violinist | 1779 Poland | 184— England |
| Briegel, Wolfgang Carl.... | Composer | 1626 Prussia.... | 1— |
| Brito, Estèban de..... | Composer..... | 16— Malaga.... | 16— |
| Britton, Thomas..... | Concert-giver and Coal- man | 1651 Northamp- tonshire | 1714 London |
| Brixi, Franz Xaver | Organist and Composer | 1732 Prague | 1771 |
| Brixi, Victorin..... | Composer and Organist | 1717 Bohemia... | 1792 Podiebrad |
| Broadwood, John..... | Piano-forte Maker.... | 1742 Cockburns- path (N.B.) | 1812 London |
| Broderip, William | Organist and Composer | 17— England... | 17— |
| Broes, Mlle..... | Pianist and Composer. | 17— Netherlands | 18— |
| Bronner, Georg..... | Organist and Composer | 16— | 1724 Hamburg |
| Bronsart, Hans von..... | Pianist and Composer. | 1830 Berlin..... | .... .. |
| Bros, Juan | Composer | 1776 Tortosa.... | 1852 Oviedo |
| Broschi (see Farinelli) | | | |
| Brossard, Sebastian de.... | Lexicographer..... | 1660 | 1730 Meaux |
| Brown, Colin..... | Essayist and Editor... | 1818 Argyle.... | .... .. |
| Brown, John, M.D..... | Divine, Essayist, and Composer | 1715 Northum- berland | 1765 Newcastle |
| Bruch, Max..... | Composer | 1838 Cologne... | .... .. |
| Brück, Arnold..... | Organist and Composer | 15— Bavaria.... | 15— |
| Brühl, Ignaz | Pianist and Composer. | 1841 Vienna ..... | .... .. |
| Bruhn, Nicol | Organist and Composer | 1666 (?) | 1697 |
| Brumel, Antoine..... | Composer | 1480 Flanders... | 1520 |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|-----------------------------|---------------------------|
| Brunelli, Antonio..... | Composer..... | 15— Italy..... | .... |
| Brunetti, Gaetano..... | Violinist and Composer | 1753 Pisa..... | 1808 Madrid |
| Bruni, Antoine Barthélemi | Composer and Violinist | 1759 Piedmont.. | 1823 |
| Brunmayer, Andreas..... | Organist and Composer | 17— | 18— |
| Bryennius, Manuel..... | Theorist..... | 1320 Greece..... | .... |
| Bryne, Albert..... | Composer..... | 16— England... | 1670 |
| Buel, Christoph..... | Composer..... | 1610 Nurneberg.. | .... |
| Buhl, David..... | Trumpeter and Com- poser | 1781 Germany.. | 1860 |
| Bühler, Franz Abbé..... | Composer..... | 1760 Nördlingen | 1824 Augsburg |
| Buina, Giuseppe Maria... | Composer..... | 17— Bologna... | 17— |
| Bull, John, Mus.D..... | Composer..... | 1563 (?) Somerset- shire | 1628 Antwerp |
| Bull, Ole Bornemann..... | Violinist..... | 1810 Bergen... | 1880 Bergen |
| Bülow, Hans Guido von... | Pianist, Conductor, and Composer | 1830 Dresden... | 1894 |
| Bunting, Edward..... | Pianist and Collector of Irish Music | 1773 Armagh... | 1843 Belfast |
| Buononcini, Giovanni Bat- tista | Composer..... | 1672 (?) Modena. | 1750 (?) Venice (?) |
| Buononcini, Giovanni Ma- ria (his father) | Theorist and Composer | 1625 Modena... | 1678 |
| Buononcini, Marco Antonio (his son) | Composer..... | 1658 Modena (?). | 1726 |
| Burette, Pierre Jean..... | Historian and Critic... | 1665 Paris..... | 1747 |
| Burghersh (<i>see</i> Westmor- land) | | | |
| Burgmüller, August Fried- rich | Director and Composer | 1760 Magdeburg | 18— |
| Burgmüller, Norbert..... | Composer..... | 1808 Düsseldorf. | 1836 Aix-la-Cha- pelle |
| Burgmüller, Friedrich.... | Pianist and Composer. | 1804 Regensburg | 1874 Beaulieu |
| Burmann, Gottlob Wilhelm | Pianist and Composer. | 1737 Oberlausitz. | 1805 |
| Burney, Charles, Mus.D... | Historian and Teacher | 1726 Shrewsbury | 1814 Chelsea |
| Burrowes, John Freckleton | Teacher, Theorist, and Composer | 1787 London... | 1852 London |
| Burton, Avery..... | Composer..... | 15— England... | 15— |
| Bury, Bernard de..... | Composer..... | 1727 Versailles... | 1790 |
| Busby, Thomas, Mus.D... | Historian and Com- poser | 1755 Westminster | 1838 Islington |
| Busch, Peter..... | Divine and Essayist... | 16— Hanover... | 1745 |
| Busnois..... | Composer..... | 1445 Flanders... | 1480 |
| Büthner..... | Composer and Organist | 1616 Thuringia.. | 16— |
| Butler, Thomas Hamley.. | Chorister and Com- poser | 1762 London... | 1823 Edinburgh |
| Buus (or Buys), Jacob.... | Organist and Composer | 15— Flanders... | 15— |
| Buxtehude, Dietrich..... | Composer and Organist | 1637 Helsingör (Denmark) | 1707 Lübeck |
| Byrde (or Byrd, or Bird), William | Composer and Choris- ter | 1538 London... | 1623 London |
| CABEL, Mme. Marie Jo- sephe | Soprano Singer..... | 1827 Liège..... | .... |
| Cabezzone, Antonio..... | Composer..... | 1511 Spain..... | 1566 Madrid |
| Caccini, Giulio..... | Singer and Composer. | 1558 (?) Rome... | 1640 Florence |
| Cadeac, Pierre..... | Choirmaster and Com- poser | 15— Auch..... | 15— |
| Cafarelli, Gaetano Majora- no | Soprano Singer..... | 1703 Bari..... | 1783 Naples |
| Caimo, Giuseppe..... | Composer..... | 1540 Italy..... | .... |
| Caldara, Antonio..... | Composer..... | 1678 Venice..... | 1763 Venice |
| Caldicott, Alfred James... | Composer and Organist | 1842 Worcester.. | .... |
| Calkin, James..... | Composer..... | 1786 England... | 1862 London |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|---------------------------|-----------------------|
| Calkin, John Baptiste..... | Composer..... | 1827 London... | ..... |
| Callcott, John Wall, Mus. D. | Theorist and Composer | 1766 Kensington | 1821 Kensington |
| Callcott, William Hutchings (his son) | Composer..... | 1807 London... | 1882 Kensington |
| Cambert, Robert..... | Composer..... | 1628 Paris..... | 1677 London |
| Camidge, Matthew, Mus. D. | Organist and Composer | 1759 York..... | 1844 York |
| Campagnoli, Bartolomeo.. | Violinist and Didactic Writer | 1751 Cento..... | 1827 Neustrelitz |
| Campion, Thomas, M.D.. | Physician, Poet, Composer, and Didactic Writer | 15— England... | 1619 London |
| Camposere, Mme. | Soprano Singer..... | 1785 Rome..... | 18— |
| Campra, André..... | Composer..... | 1660 Aix..... | 1738 Paris |
| Caradori (so-called) -Allan, Mme. Maria Caterina Rosallina (b. de Munck; m. Allan) | Soprano Singer..... | 1800 Milan..... | 1865 Surbiton |
| Carafa, Michel Henri François Aloys Vincent Paul de Colabrano | Composer..... | 1785 Naples.... | 1872 Paris |
| Carestini, Giovanni..... | Contralto Singer..... | 1705 Ancona.... | 1763 |
| Carey, Henry..... | Composer and Dramatist | 1663 London.... | 1743 London |
| Carissimi, Giacomo..... | Composer..... | 1582 (?) Padua .. | 1672 (?) Rome |
| Carleton, Richard..... | Composer and Divine. | 15— England.... | 16— |
| Carrodus, John Tiplady... | Violinist..... | 1836 Keighley (Yorkshire) | .... |
| Carter, Thomas..... | Composer and Organist | 1735 Dublin.... | 1804 or '9 (?) London |
| Catalani, Mme. Angelica.. | Soprano Singer..... | 1783 Rome..... | 1849 Florence |
| Catel, Charles Simon..... | Composer and Theorist | 1773 Pays de Vaud | 1830 Paris |
| Caurroy, François Eustache du | Composer..... | 1549 Beauvais.. | 1609 |
| Causton, Thomas..... | Composer..... | 1525 England... | 1569 |
| Cavaccia, Giovanni..... | Composer..... | 1556 Bergamo .. | 1626 Rome |
| Cavalieri, Emilio del..... | Composer..... | 1550 Rome..... | 1598 Rome |
| Cavalli (so called), Pietro Francesca (b. Caletti-Bruni) | Composer and Organist | 1599 or 1600 Crema | 1676 Venice |
| Cavallini, Emerto..... | Clarionetist..... | 1807 Italy..... | .... |
| Cavendish, Michael..... | Composer..... | 15— England... | .... |
| Cecilia, Saint..... | Martyr and Singer... | 211 Rome..... | 230 Rome |
| Celestino, Eligio..... | Violinist..... | 1739 Rome..... | 1812 Ludwigslust |
| Ceresini, Giovanni..... | Composer..... | 16— Cesena.... | .... |
| Certon, Pierre..... | Composer..... | 15— France..... | .... |
| Cervetto, Giacomo Basevi. | Violoncellist..... | 1682 Italy..... | 1783 London |
| Cervetto, James (his son) | Violoncellist..... | 1758 London.... | 1837 London |
| Cesti, Padre Marco Antonio | Composer..... | 1620 (?) Arezzo (?) | 1675 Venice |
| Cevallos, Francisco..... | Composer..... | 1500 or '35 Spain | 1572 Burgos |
| Chalon, Carl..... | Pianist, Violinist, and Composer | 17— Germany.. | .... |
| Chambonnières, Jacques Champion de | Clavecinist and Composer | 16— | 1670 Paris |
| Champein..... | Composer..... | 1753 Marseilles.. | .... |
| Chappell, William..... | Antiquary and Historian | 1809 London.... | .... |
| Chapple, Samuel..... | Violinist, Organist, and Composer | 1775 Crediton... | 1835 Ashburton |
| Chard, George William, Mus. D. | Organist and Composer | 1765 England... | 1849 Winchester |
| Chardiny, Louis..... | Composer..... | 17— France.... | 179— Paris |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|--------------------------------|------------------|
| Charpentier, Beauvarlet... | Organist and Composer | 1740 Paris..... | 18— Paris |
| Charpentier, Marc Antoine | Composer..... | 16— Paris..... | 17— Paris |
| Chatterton, John Balsir... | Harpist..... | 1810 Norwich... | 1871 London |
| Chaulieu, Charles..... | Pianist and Composer. | 1788 Paris..... | 1849 London |
| Chaves, Jozes Diaz Pereira | Pianist, Violinist, and Composer | 1750 Portugal... | 1824 Lisbon |
| Chêlard, Hippolyte André Jean Baptiste | Conductor and Com- poser | 1789 Paris..... | 1861 Weimar |
| Chell, William, Mus. B.... | Theorist..... | 15— England... | 15— |
| Chellerie, Fortunato..... | Composer..... | 1688 Parma..... | 17— |
| Cherubini, Maria Luigi Carlo Zenobi Salvatore | Composer..... | 1760 Florence... | 1842 Paris |
| Chevê, Emile Joseph Mau- rin | Surgeon and System Inventor | 1804 Finistère.. | 1864 |
| Chickering, Jonas..... | Piano-forte Maker.... | 1798 New Ips- wich (U.S.A.) | 1853 Boston |
| Chilcot, Thomas..... | Organist and Composer | 17— Bath..... | 17— |
| Child, William, Mus. D.... | Composer and Organist | 1606 Bristol.... | 1697 Windsor |
| Chipp, Edmund Thomas, Mus. D. | Organist, Violinist, and Composer | 1823 London.... | .... .... |
| Chipp, Thomas Paul (his father) | Drummer and Harpist. | 1793 London.... | 1870 London |
| Chladni, Ernst Florenz Friedrich | Acoustician..... | 1756 Wittemberg | 1827 Breslau |
| Chollet..... | Tenor Singer..... | 182— (?) Paris... | .... .... |
| Chopin, Frédéric François | Composer and Pianist. | 1809 Warsaw... | 1849 Paris |
| Chorley, Henry Fothergill | Critic and Dramatist.. | 1808 Wigan..... | 1872 London |
| Choron, Alexandre Étienne | Theorist and Composer | 1771 Caen..... | 1834 Paris |
| Chouquet, Gustave..... | Librarian and Biogra- pher | 1819 Havre..... | .... .... |
| Christophori (<i>see</i> Cristofori) | | | |
| Chrysander, Dr. Friedrich. | Editor and Biographer | 1826 Mecklen- burg | .... .... |
| Church, John..... | Chorister and Composer | 1675 Windsor... | 1741 London |
| Ciaja, Azzolino Bernadino della | Composer and Organist | 1671 Sienna..... | .... .... |
| Cianchettini, Pio..... | Composer and Pianist. | 1799 London.... | 1849 Cheltenham |
| Cianchettini, Mme. Ve- ronica (b. Dussek) (his mother) | Composer and Pianist. | 1779 Bohemia... | 18— |
| Cibber, Mrs. Susannah Ma- ria (b. Arne) | Contralto Singer and Actress | 1714 London... | 1766 London |
| Cifra, Antonio..... | Composer..... | c1570 Rome..... | 1629 Loreto |
| Cima, Giovanni Paolo.... | Organist and Composer | 16— Milan..... | .... .... |
| Cimador, Gianbattista.... | Composer and Arranger | 1761 Venice..... | 1808 London |
| Cimarosa, Domenico..... | Composer..... | 1749 Naples.... | 1801 Venice |
| Cinti (<i>see</i> Damoreau) | | | |
| Clagget, Charles..... | Violinist, Composer, and Instrument Col- lector | 17— Ireland.... | 18— |
| Clapisson, Antoine Louis. | Composer..... | 1808 Naples.... | 1866 Paris |
| Clari, Giovanni Carlo Ma- ria | Composer..... | 1669 Pisa..... | 1745 |
| Clark, Jeremiah, Mus. D.. | Composer and Organist | c1668 England... | 1707 London |
| Clark, Richard..... | Chorister and Anti- quary | 1780 Datchet... | 1856 Westminst'r |
| Clarke (<i>see</i> Whitfield) | | | |
| Clarke, James Hamilton Siree | Composer and Organist | 1840 Birmingh'm | .... .... |
| Claudius (<i>see</i> Ptolemy) | | | |
| Claus, Mlle. Wilhelmine (m. Szarvady) | Pianist..... | 1834 Prague.... | .... .... |
| Clay, Frederick..... | Composer and Clerk.. | 1840 Paris..... | .... .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|--------------------|------------------|
| Clayton, Thomas..... | Composer..... | 16— England... | 17— |
| Clegg, John..... | Violinist..... | 1714 Dublin (?).. | 1750 London |
| Clemens non Papa, Jacques | Composer..... | 1500 Flanders... | 1565 |
| Clement, Felix..... | Composer, Biographer, and Theorist | 1822 Paris..... | .... |
| Clement, Franz..... | Violinist and Composer | 1780 Vienna | 1842 Vienna |
| Clement, Johann Georg... | Composer..... | 1710 Breslau.... | 17— |
| Clementi, Muzio..... | Pianist and Composer. | 1752 Rome..... | 1832 Evesham |
| Clifford, Rev. James..... | Chorister and Collector | 1622 Oxford.... | 1700 London |
| Clifton, John Charles..... | Composer..... | 1781 London.... | 1841 London |
| Clive, Mrs. Catherine..... | Singer and Actress.... | 1711 London.... | 1785 Twick'nh'm |
| Cobb, Gerard Francis, M.A. | Amateur and Composer | 1838 Nettlestead | .... |
| Cobbold, William..... | Composer..... | 15— England... | 16— England |
| Coberg, Anton..... | Organist and Composer | 1650 Notenburg. | .... |
| Cocchi, Gioacchino..... | Composer and Teacher | 1720 Padua..... | 1804 Venice |
| Coccia, Carlo..... | Composer..... | 1789 Naples.... | 1873 Novara |
| Coenen, Willem..... | Pianist and Composer. | 1836 Rotterdam. | .... |
| Colasse, Paschal..... | Composer..... | 1639 Paris..... | 1709 |
| Colla, Giuseppe..... | Composer..... | 1745 Parma..... | 18— |
| Colman, Charles, Mus.D.. | Composer..... | 1600 England... | 1664 London |
| Colman, Mrs. Edward (his daughter-in-law) | Singer..... | 16— | 16— |
| Colombani, Orazio..... | Contrapuntist and Com- poser | 14— Verona | 15— |
| Colonna, Giovanni Paolo.. | Composer..... | 1640 Brescia (?).. | 1695 |
| Comettant, Oscar..... | Critic..... | 1819 Bordeaux.. | .... |
| Compère, Loyset..... | Composer..... | 1460 Flanders... | 1518 St. Quentin |
| Conconi, Giuseppe..... | Teacher and Composer | 1810 Turin | 1861 Turin |
| Condell, Henry..... | Violinist and Composer | 17— England... | 1824 London |
| Conradi, August..... | Composer..... | 1821 Berlin..... | 1873 Berlin |
| Conradi, Johann Georg... | Composer..... | 16— Germany.. | 17— Oettingen |
| Conti, Francesco Bartolo- meo | Lutenist and Composer | 1681 Florence... | 1732 Vienna |
| Contini, Giovanni..... | Composer..... | 15— Brescia.... | 15— |
| Converso, Girolamo..... | Composer..... | 1550 Coreggio... | 16— |
| Cook, Captain Henry..... | Composer and Choir- master | 1610 | 1672 London |
| Cooke, Benjamin, Mus.D. | Composer and Organist | 1734 London.... | 1793 Westminster |
| Cooke, Robert (his son)... | Composer and Organist | 1768 London.... | 1814 London |
| Cooke, Thomas Simpson (known as Tom) | Composer, Tenor Sing- er, Player on all In- struments, and Con- ductor | 1782 Dublin | 1848 London |
| Coombs, James Morris... | Organist and Composer | 1769 Salisbury.. | 1820 Chippenh'm |
| Cooper, George..... | Organist and Arranger. | 1820 Lambeth.. | 1876 London |
| Cooper, Henry Charles... | Violinist..... | 18— London.... | 1881 London |
| Cooper, Joseph F..... | Organist and Composer | 18— | 1879 London |
| Coperario, Giovanni (John Cooper) | Composer..... | 15— England... | 165— London |
| Coppola, Pier Antonio.... | Composer..... | 1792 Sicily..... | 1877 |
| Corbett, William..... | Violinist..... | 16— England... | 1748 London |
| Corduns, Don Bartolomeo. | Composer..... | 17— Venice.... | 17— |
| Corelli, Arcangelo..... | Violinist and Composer | 1653 Fusignano.. | 1713 Rome |
| Corfe, Arthur Thomas, Mus.D. | Organist and Composer | 1773 Salisbury.. | 1863 Salisbury |
| Corfe, Charles William, Mus.D. (his son) | Organist and Composer | 1814 Salisbury.. | 1883 Oxford |
| Corfe, Joseph (his grand- father) | Organist and Composer | 1740 Salisbury.. | 1820 Salisbury |
| Cornyshe, William..... | Composer..... | 1450 England... | 1525 London |
| Corri, Domenico..... | Composer..... | 1744 Naples.... | 1825 London |
| Corsi, Count Giacomo.... | Patron..... | 15— | 16— Florence |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|--------------------|--------------------|
| Cortecchia, Francesco di Bernardo | Composer..... | c1500 Arezzo.... | 1571 Florence |
| Cortellini, Camillo..... | Composer and Violinist | 16— Italy..... | 16— |
| Costa, Sir Michael..... | Conductor and Composer | 1808 Geneva.... | 1884 London |
| Costanzi, Juan (Gioannino di Roma) | Composer..... | 17— Rome..... | 1778 Rome |
| Coste, Gaspard..... | Composer and Chorister | 15— Avignon... | 15— |
| Costeley, William..... | Organist and Composer | 15— Scotland... | 1606 Evreux |
| Cosyn, John..... | Composer..... | 15— England.... | .... .... |
| Cotton, John of..... | Theorist..... | 9— England.... | 10— |
| Coturnacci (or Contumacci) | Composer and Theorist | 1698 Naples.... | 1775 Naples |
| Couperin, François (surnamed le Grand) | Composer, Organist, Clavecinist, and Improver of Fingering | 1668 Paris..... | 1733 Paris |
| Couperin, Armand Louis (his grandfather) | Organist and Composer | 1630 Brie..... | 1665 Versailles(?) |
| Courteville, Raphael..... | Organist and Composer | 16— London.... | 1735 London |
| Courtois, Jean..... | Composer..... | 15— Cambray.... | .... .... |
| Coussemaker, Charles Edmond Henri de | Antiquary and Historian | 1805 Bailleul... | 1876 Lisle |
| Cousser (or Kusser), Johann Sigismund | Composer..... | 1657 Presburg... | 1727 Dublin |
| Coward, Henry..... | Composer and Conductor | 1849 Liverpool.. | .... .... |
| Coward, James..... | Organist and Composer | 1824 London.... | 1880 London |
| Cowen, Frederick Hymen. | Composer..... | 1852 Jamaica.... | .... .... |
| Cramer, François..... | Violinist..... | 1772 London.... | 1848 London |
| Cramer, John Baptist (his brother) | Pianist and Composer. | 1771 Mannheim. | 1858 London |
| Cramer, Wilhelm (their father) | Violinist and Leader.. | 1745 Mannheim. | 1799 London |
| Crequillon, Thomas..... | Composer..... | c1515 Ghent..... | 15— |
| Crescentini, Girolamo..... | Soprano Singer and Composer | 1766 Urbania... | 1846 Naples |
| Creyghton, Rev. Robert, D.D. | Divine and Composer. | 1639 Ca'bridge(?) | 1736 Wells |
| Cristofori, Bartolomeo di Francesco | First Inventor of Piano-forte | 1651 Padua..... | 1731 Florence |
| Crivelli, Domenico..... | Singing Teacher..... | 1794 Brescia.... | 1856 London |
| Croce, Giovanni dalla..... | Composer..... | 1560 Chioggia... | 1609 Venice |
| Croft, William, Mus.D.... | Organist and Composer | 1677 Warwickshire | 1727 London |
| Crosdill, John..... | Violoncellist..... | 1751 London.... | 1825 Yorkshire |
| Crotch, William, Mus.D.. | Composer and Theorist | 1775 Norwich... | 1847 Taunton |
| Crouch, Frederick Nicholls | Ballad Writer and Violoncellist | c1808 London.... | .... .... |
| Crouch, Mrs. Anna Maria. | Soprano Singer..... | 1763 England... | 1805 Brighton |
| Crüger, Johann..... | Choral Composer and Cantor | 1598 Prussia.... | 1662 Berlin |
| Cruvelli (so called), Mlle. Jeanne Sophie Charlotte Cruwell (<i>m.</i> Countess Vigiers) | Soprano Singer..... | 1826 Westphalia. | .... .... |
| Cudmore, Richard..... | Violinist and Composer | 1787 Chichester. | 1841 Manchester |
| Cummings, William Hayman | Tenor Singer and Antiquary | 1835 Devon..... | .... .... |
| Curioni, Alberico..... | Tenor Singer..... | 1790 (?) Italy.... | 18— |
| Curschmann, Karl Friedrich | Composer..... | 1805 Berlin..... | 1841 Danzig |
| Curwen, Rev. John..... | Divine and System Inventor | 1816 Heckmond-wike | 1880 Manchester |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|-------------------|---------------------|
| Cusins, William George... | Pianist, Composer, and Conductor | 1833 London... | .... |
| Cutell, Richard..... | Theorist..... | 14— England... | .... |
| Cuzzoni, Sigr. Francesca (m. Sandoni) | Soprano Singer..... | 1700 Parma.... | 1770 Bologna |
| Czerny, Karl..... | Composer and Pianist. | 1791 Vienna.... | 1857 Vienna |
| DACHSTEIN, Wolfgang.... | Choral Composer.... | 15— Germany.. | .... |
| Dalayrac, Nicolas..... | Composer..... | 1753 Languedoc. | 1809 Paris |
| Dalberg, Johann Friedrich Hugo | Composer..... | 1752 | 1812 Aschaffenburg |
| D'Albert, Charles..... | Dance Composer.... | 1815 Hamburg.. | .... |
| D'Albert, Eugene (his son) | Pianist..... | 1864 Newcastle.. | .... |
| Damascene, Alexandre.... | Alto Singer and Composer | 16— France (?).. | 1719 London |
| Damon, William..... | Composer..... | 15— England... | 15— |
| Damoreau, Mme. Laure Cinthie (b. Montalant, and called Cinti) | Soprano Singer..... | 1801 Paris..... | 1863 Chantilly |
| Danby, John..... | Composer..... | 1757 England... | 1798 London |
| Dance, William..... | Violinist, and a Founder of the London Philharmonic | 1755 England... | 1840 London |
| Dancla, Jean Charles.... | Violin Teacher and Composer | 1818 Bagnières.. | .... |
| Dando, Joseph Haydn Bourne | Violinist..... | 1806 London.... | .... |
| Dandrieu, Jean François.. | Organist and Composer | 1684 Paris..... | 1740 |
| Dankerts, Ghiselain.... | Composer..... | 15— Zealand.... | .... |
| Dannreuther, Edward.... | Pianist and Critic.... | 1844 Strasburg.. | .... |
| Danzi, Franz..... | Composer and Violoncellist | 1763 Mannheim. | 1826 Carlsruhe |
| Dargomyski, Alex. Sergo-vitch | Composer..... | 1813 Smolensk.. | 1868 St. Petersburg |
| Darondern, Henri..... | Composer..... | 17— France.... | 18— Paris |
| Dauney, William..... | Editor and Essayist... | 1800 Aberdeen.. | 1843 Demarara |
| Dauvergne, Antoine.... | Composer and Violinist | 1713 Clermont.. | 1797 Lyons |
| Davenport, Francis William | Composer..... | 1847 Derby..... | .... |
| David, Felicien..... | Composer..... | 1810 Cadenet... | 1876 Paris |
| David, Ferdinand..... | Violinist and Composer | 1810 Hamburg.. | 1873 Switzerland |
| Davide, Giacomo..... | Tenor Singer..... | 1750 Bergamo... | 1830 Bergamo |
| Davide, Giovanni..... | Tenor Singer..... | 1789 Italy..... | 1851 St. Petersburg |
| Davies, Miss Mary..... | Soprano Singer..... | 1855 London.... | .... |
| Davison, James William.. | Critic and Composer.. | 1813 London.... | .... |
| Davy, John..... | Composer..... | 1765 Devonshire | 1824 London |
| Davy, Richard..... | Composer..... | 15— England.... | 15— |
| Day, Alfred, M.D..... | Theorist..... | 1810 London.... | 1849 London |
| Deane, Thomas, Mus.D... | Organist and Composer | 16— Warwickshire | 17— |
| Defesch, William..... | Composer, Organist, and Violinist | 1695 Amsterdam | 1758 (?) London |
| Dehn, Siegfried Wilhelm.. | Editor..... | 1796 Altona.... | 1858 Berlin |
| Deiss, Michael..... | Composer..... | 15— Austria.... | .... |
| Deldevez, Ernest..... | Composer..... | 1817 Paris..... | .... |
| Delibes, Leo..... | Composer..... | 1836 St. Germain | .... |
| Dellamaria, Domenico.... | Composer..... | 1754 Marseilles.. | 1800 Paris |
| Demantius, Christoph.... | Composer..... | 1567 Reichenberg | 1643 Saxony |
| Denefoe, Jules..... | Composer and Violoncellist | 1814 Chimay.... | .... |
| Denis..... | Theorist and Composer | 17— France.... | .... |
| Denner, Johann Christian. | Inventor of Clarionet.. | 1655 Leipsic.... | 1707 |
| Denninger, J. N..... | Composer..... | 17— Germany... | .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--------------------------------------|--------------------------|-----------------|
| Dering, Richard, Mus. B.. | Organist and Composer | 15— Kent | 1658 London |
| Desaides | Composer | 1745 Turin | 1802 Paris |
| Desangierus | Composer | 17— France ..... | .... |
| Deshayes | Composer | 17— France ..... | .... |
| Desmarets, Henri | Composer | 1662 Paris | 1741 Luneville |
| Depres (or Desprets) (<i>see</i> Josquin) | | | |
| Dessauer, Joseph | Composer | 1798 Prague ... | 1876 Vienna |
| Destouches, André | Composer and Inspect- or of Opera | 1672 France ... | 1749 |
| Destouches, Franz | Composer | 1774 Munich.... | 18— |
| Devrient, Edouard | Bass Singer and Biog- rapher | 1801 Berlin | 1877 Carlsruhe |
| Devrient, Mme. Wilhel- mine (<i>b. Schroeder</i>) | Soprano Singer | 1804 Hamburg.. | 1860 Coburg |
| Diabelli, Anton | Composer | 1781 Salzburg... | 1858 Vienna |
| Dibdin, Charles | Song Composer and Dramatist | 1745 Southamp- ton | 1814 London |
| Dick, Charles Geo. Cotsford | Composer | 1846 London.... | .... |
| Dickons, Mrs. (<i>b. Poole</i>) | Soprano Singer | 1770 London.... | 1833 London |
| Diderot, Denys | Acoustician | 1713 Champagne | 1784 Paris |
| Didymus | Theorist and Mathe- matician | 38 B.C. Alexan- dria | .... |
| Diehl, Louis | Composer | 1838 Mannheim. | .... |
| Dietrich, Sixtus | Theorist and Lexicog- rapher | 15— Germany .. | .... |
| Distin, John | Trumpeter | 1793 England... | 1863 London |
| Dittersdorf, Carl Ditters von | Composer and Violinist | 1739 Vienna | 1799 Bohemia |
| Dizi, François Joseph.... | Harpist and Composer | 1780 Namur ... | 1847 London (?) |
| Döhler, Theodor | Pianist and Composer. | 1814 Naples ... | 1856 Florence |
| Dolby (<i>see</i> Sainton) | | | |
| Donato, Baldassero | Composer | 1530 Venice..... | 1603 Venice |
| Doni, Antonio Francesco.. | Theorist | 15— Venice..... | .... |
| Doni, Giovanni Battista.. | Theorist | 1593 Florence... | 1647 Florence |
| Donizetti, Gaetano | Composer | 1798 Bergamo... | 1848 Passy |
| Donzelli, Domenico | Tenor Singer | 1790 Bergamo... | 1873 Bologna |
| Dorn, Heinrich Ludwig Edmund | Composer, Conductor, and Teacher | 1804 Königsberg | .... |
| Dorus-Gras (<i>see</i> Gras) | | | |
| Dotzauer, Justus Johann Friedrich | Violoncellist and Com- poser | 1783 Hildburg- hausen | 1860 Leipsic |
| Dowland, John, Mus. B.... | Composer and Lutenist | 1562 Westminster | 1626 London |
| Draghi, Antonio | Composer | 1635 Ferrara ... | 1700 Vienna |
| Draghi, Giovanni Baptista. | Composer | 16— Italy | 17— London |
| Dragonetti, Domenico | Double Bassist | 1755 Venice..... | 1846 London |
| Dragoni, Giovanni Andrea. | Composer | 15— Italy | 16— Rome |
| Drechsler, Josef | Composer and Theorist | 1782 Bohemia... | 1852 Vienna |
| Drese, Adam | Composer | 16— Thuringia.. | .... |
| Dreyschock, Alexander ... | Pianist and Composer. | 1818 Bohemia.. | 1869 Venice |
| Drouet, Louis François Philippe | Composer and Flutist. | 1791 Amsterdam | 1873 Frankfurt |
| Dubourg, George | Violinist and Historian | 1799 England... | .... |
| Dubourg, Matthew (his grandfather) | Violinist | 1703 London... | 1767 London |
| Ducis, Benedictus | Composer | 1480 Bruges ... | 1540 England |
| Dufay, Guglielmo | Composer | 1350 Chimay... | 1432 Rome |
| Dulcken, Mme. Louise (<i>b.</i> David) | Pianist | 1811 Hamburg.. | 1850 |
| Dumont, Henri | Composer | 1610 Liège..... | 1684 Paris |
| Dun, Finlay | Composer and Singing Teacher | 1795 Aberdeen.. | 1853 Edinburgh |
| Duni, Egidio Romvaldo .. | Composer | 1709 Naples | 1775 Paris |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|----------------------------|-----------------------------|
| Dunkel, Franz | Violinist and Composer | 1769 Dresden... | .... .... |
| Dunstable, John of | Theorist | 13— Dunstable. | 1458 London |
| Dupont, Jean Louis | Violoncellist and Com- poser | 1749 Paris | 1819 Paris |
| Duprez, Gilbert Louis | Tenor Singer..... | 1806 Paris ..... | .... .... |
| Dupuis, Thomas Sanders, Mus.D. | Organist and Composer | 1733 England... | 1796 London |
| Durante, Francesco | Composer | 1684 Naples | 1755 Naples |
| Duschek (or Dussek), Franz | Pianist, Composer, and Teacher | 1736 Bohemia... | .... .... |
| Duschek (or Dussek), Mme. Josephine | Soprano Singer..... | 1756 Prague | 18— |
| Dussek, Franz Joseph.... | Composer and Pianist. | 176— Bohemia... | .... .... |
| Dussek, Johann Ludwig .. | Composer and Pianist. | 1761 Bohemia... | 1812 Paris |
| Dussek, Mme. Sophia (his wife) (<i>b. Corri</i> ; second <i>m.</i> <i>Moralt</i>) | Soprano Singer, Pianist, and Harpist | 1775 Edinburgh. | 18— London |
| Dutillien, Pierre..... | Composer | 1765 Lyons ..... | .... .... |
| Duvivier, Johannes Hypo- lite | Composer and Singing Teacher | 1827 Liverpool.. | .... .... |
| Dvořák, Anton..... | Bohemian Modifying Composer | 1841 Kralup (Bo- hemia) | .... .... |
| Dykes, Rev. John Bacchus, Mus.D. | Hymn Composer | 1823 Hull..... | 1876 Durham |
| Dyne, John | Alto Singer and Com- poser | 17— England... | 1788 London |
| EASTCOTT, Rev. Richard. | Essayist..... | 17— Devonshire | 1828 |
| Ebdon, Thomas..... | Organist and Composer | 1738 Durham... | 1811 Durham |
| Ebeling, Christoph Daniel. | Essayist..... | 1741 Hildesheim | 1817 |
| Ebell, Heinrich Carl..... | Composer..... | 1775 Neu-Rup- pin | 1824 Berlin |
| Eberl, Anton..... | Composer and Pianist. | 1766 Vienna | 1807 Vienna |
| Eberlin (or Eberle), Johann Ernst | Composer and Organist | 1702 Bavaria.... | 1762 Salzburg |
| Eberwein, Traugott Maxi- milian | Violinist and Composer | 1775 Weimar ... | 1831 Rudolstadt |
| Ebhardt, Gotthilf Friedrich | Composer | 1771 Hohenstein | .... .... |
| Eccard, Johannes..... | Composer | 1553 Thuringia.. | 1611 Berlin |
| Eccles, John | Composer | 1659 or '70 Lon- don | 1735 Kingston- on-Thames |
| Eccles, Solomon..... | Essayist and Composer | 16— England... | 16— London |
| Eck, Franz..... | Violinist and Teacher. | 1774 Mannheim. | 1809 Bamberg |
| Eck, Johann Friedrich (his brother) | Violinist and Composer | 1766 Mannheim. | 18— |
| Eckersberg, Johann Wil- helm | Organist and Composer | 1762 Dresden... | 1821 Dresden |
| Eckert, Carl Anton Florian | Violinist, Pianist, Com- poser, and Conductor | 1820 Potsdam... | 1879 Berlin |
| Edelmann, Johann Fried- rich | Composer..... | 16— | 1680 Zittau |
| Edwardes, Richards | Composer | 1523 Somerset- shire | 1566 |
| Effterdingen (or Affterdin- gen), Heinrich von (<i>see</i> <i>Offterdingen</i>) | | | |
| Ehlert, Ludwig..... | Composer and Critic.. | 1825 Königsberg | .... .... |
| Ehrenberg | Composer | 17— Dessau | 1790 |
| Einecke, Georg Friedrich. | Organist and Composer | 1710 Thuringia.. | 1770 Nordhausen |
| Ella, John | Violinist and Critic.... | 1802 Thirsk..... | .... .... |
| Ellerton, John Lodge..... | Amateur Composer, Poet, and Painter | 1807 Cheshire... | 1873 London |
| Ellis, Alexander John | Acoustician..... | 1814 Hoxton.... | .... .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|---------------------------|--------------------------|
| Elsner, Joseph | Composer | 1769 Silesia..... | 1854 Warsaw |
| Elvey, Sir George Job, Mus.D. | Organist and Composer | 1816 Canterbury | .... .. |
| Elvey, Stephen, Mus.D. (his brother) | Organist and Composer | 1805 Canterbury. | 1860 Oxford |
| Elwart, Antoine Aimable Elie | Composer and Theorist | 1808 Paris | 1877 Paris |
| Emmert, Adam Joseph ... | Composer | 1765 Würzburg.. | .... .. |
| Emmert, Joseph (his father) | Composer | 1732 Franconia.. | 1809 Würzburg |
| Enckhausen, Heinrich Friedrich | Organist and Composer | 1799 Celle..... | .... .. |
| Engel, Carl | Essayist | 1818 Hanover... | 1882 Kensington |
| Enno, Sebastiano..... | Composer | 16— Italy..... | 16— |
| Epigonus..... | Inventor of Epigonion. | — B.C. Epirus. | .... .. |
| Epine, Sigr. Francesca Margherita de l' (<i>m. Pe- püsch</i>) | Singer | 16— Italy..... | 17— London |
| Erard, Sebastien | Piano-forte and Harp Maker | 1752 Strasburg.. | 1831 Paris |
| Erba, Don Dionigi | Composer | 1645 Milan ..... | .... .. |
| Erbach (or Erbacher), Christian | Composer and Organist | 16— Algesheim. | .... .. |
| Erlebach, Philipp Heinrich | Composer | 1657 Essen | 1714 Paris (?) |
| Ernst, Heinrich Wilhelm.. | Violinist and Composer | 1814 Brünn (Mo- ravia) | 1865 Nice |
| Eschelbach (or Eschen- bach), Wolfram | Master Singer | 12— Switzerland | .... .. |
| Eschenburg, Johann Joa- chim | Theorist..... | 1743 Hamburg.. | .... .. |
| Esser, Heinrich | Composer and Violinist | 1818 Mannheim. | 1872 Salzburg |
| Essipoff, Mme. Annette (<i>m. Leschetitzky</i>) | Pianist..... | 1850 Russia..... | .... .. |
| Este, Michael | Composer | 1575 England... | 1638 |
| Eule, C. D..... | Composer | 1776 Hamburg.. | 18— |
| Euclid..... | Theorist and Mathe- matician | 300 B.C. Alexan- dria | .... .. |
| Euler, Leonhard | Acoustician and Math- ematician | 1707 Basel..... | 1783 St. Peters- burg |
| Evans, Charles Smart.... | Chorister and Composer | 1778 London... | 1849 London |
| Evers, Carl | Composer | 1819 Hamburg.. | 1875 Vienna |
| Eybler, Joseph Edler von. | Composer | 1765 Vienna | 1846 Vienna |
| FANING, Eaton..... | Pianist and Composer. | 1851 Helston ... | .... .. |
| Farinelli (so called), Carlo (<i>b. Broschi</i>) | Soprano Singer..... | 1705 Naples ... | 1782 Bologna |
| Farinelli, Giuseppe | Composer | 1769 Este..... | 1836 Trieste |
| Farmer, John | Composer and Violinist | 1819 Nottingham | .... .. |
| Farmer, John | Composer | 1565 England... | .... .. |
| Farmer, Thomas, Mus.B.. | Wait and Composer... | 16— London... | .... .. |
| Farnaby, Giles | Composer | 1560 Truro | 16— London |
| Farrant, Richard | Composer and Chorister | 1530 London... | 1580 London |
| Farrenc, Aristides | Biographer | 1794 Marseilles. | 1869 Paris |
| Farrenc, Mme. Louise (his wife) (<i>b. Dumont</i>) | Composer, Pianist, Edi- tor, and Teacher | 1804 Paris | 1874 Paris |
| Fasch, Carl Friedrich Christian | Composer, Violinist, etc. | 1736 Zerbst..... | 1800 Berlin |
| Faure, Jean Baptiste..... | Barytone Singer and Composer | 1830 Moulin.... | .... .. |
| Faustina (<i>see Hasse</i>) | | | |
| Favart, Charles Simon.... | Composer and Man- ager | 1710 Paris..... | 17— |
| Favart, Mme. Marie Justine Benedicte (his wife) | Soprano Singer..... | 1727 Avignon... | 1772 Paris |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|----------------------|--------------------------|
| Fayalle, François Joseph Marie | Essayist and Biographer | 1774 Paris..... | 1852 Paris |
| Fayrifax, Robert, Mus.D.. | Composer and Organist | 1450 Bayford (Herts) | 15— St. Albans |
| Felis, Stefano | Composer..... | 1550 Bari..... | .... |
| Felton, Rev. William | Composer..... | 1713 England... | 1769 Hereford |
| Fenton (so called, afterwards Duchess of Bolton), Lavinia Beswick | Soprano Singer..... | 17— London... | 1760 Greenwich |
| Feo, Francesco..... | Composer and Singing Teacher | 1699 Naples.... | 17— |
| Ferabosco (or Ferrabosco), Alfonso | Composer..... | 1520 Italy..... | 16— England |
| Ferabosco, Alfonso (his son?) | Composer..... | 1580 Greenwich. | 16— |
| Ferabosco, John, Mus.B. (his son?) | Composer..... | 16— England... | 1682 Ely |
| Ferandini (or Ferrandini), Giovanni | Composer and Flutist. | 17— Venice,.... | 1793 Munich |
| Ferrari, Benedetto..... | Composer and Theorist | 1597 Reggio | 1681 Modena |
| Ferrari, Giacomo Gotifredo | Composer and Singing Teacher | 1759 Roveredo.. | 1842 London |
| Ferretti, Giovanni..... | Composer..... | 1540 Venice..... | .... |
| Ferri, Baldassare..... | Soprano Singer..... | 1610 Perugia.... | 1680 |
| Fesca, Friedrich Ernst.... | Composer..... | 1789 Magdeburg | 1826 Carlsruhe |
| Festa, Costanzo..... | Composer..... | 1490 Rome | 1545 Rome |
| Festing, Michael Christian | Composer, Violinist, and Founder of R. S. Musicians | 1700 England.. | 1752 London |
| Fétis, François Joseph.... | Essayist, Biographer, and Composer | 1784 Mons..... | 1871 Brussels |
| Févin, Antoine..... | Composer..... | 1490 Orleans (?) | 1517 |
| Feyjo, Benito Geronimo. | Essayist..... | Spain..... | 1764 Madrid |
| Fiala, Joseph..... | Hautboyist and Composer | 1749 Bohemia.. | 1816 Donau- eschingen |
| Field, Henry..... | Pianist..... | 1797 Bath | 1848 Bath |
| Field, John..... | Composer and Pianist. | 1782 Dublin | 1837 Moscow |
| Figulus, Wolfram..... | Composer and Theorist | 15— Raumburg. | 1605 |
| Filippi (see Philipps) | | | |
| Finck, Heinrich..... | Composer..... | 14— Poland | 15— |
| Finck, Hermann (his nephew) | Theorist..... | 14— Poland .... | .... |
| Finger, Gottfried..... | Composer..... | 16— Moravia... | 17— Gotha (?) |
| Fink, Dr. Gottfried Wilhelm | Essayist and Composer | 1783 Sulz..... | 1846 Halle |
| Fioravanti, Valentino..... | Composer..... | 1770 Rome | 1837 Capua |
| Fiori, Ettore..... | Composer, Conductor, and Singing Teacher | 1824 Leghorn... | .... |
| Fiorillo, Federigo..... | Violinist and Composer | 1753 Brunswick. | 1812 Amsterdam |
| Fischer, Anton..... | Composer..... | 1782 Augsburg.. | 1808 |
| Fischer, Ferdinand..... | Violinist and Composer | 1723 Brunswick. | .... |
| Fischer, Johann Caspar Ferdinand | Clavecinist, Organist, and Composer | 1720 Baden..... | .... |
| Fischer, Johann Christian. | Hautboyist and Composer | 1733 Freiburg.. | 1800 London |
| Fischer, Johann Gottfried. | Composer and Organist | 1751 Raundorf.. | 1821 Freiberg |
| Fischer, Michael Gotthard | Composer and Organist | 1773 Erfurt..... | 1829 Erfurt |
| Fischof, Joseph..... | Pianist, Composer, and Collector of MSS. | 1804 Moravia... | .... |
| Fish, William..... | Composer..... | 1775 Norwich... | 1863 |
| Fitzwilliam, Edward Francis | Composer..... | 1824 London... | 1857 London |
| Fleischmann, Friedrich... | Composer..... | 1766 Heidenfeld. | .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|---------------------------|------------------|
| Flemming, Friedrich Ferdinand | Composer | 1770 Neuhause.. | 1813 Berlin |
| Floquet, Etienne Joseph.. | Composer | 1750 Aix..... | ..... |
| Flotow, Friedrich Ferdinand, Adolf Freiherr von | Composer | 1812 Reutendorf | 1883 Mecklenburg |
| Flower, Eliza | Composer and Soprano Singer | 18— London... | ..... |
| Flower, George French, Mus.D. | Theorist..... | 1811 Boston(Lincolnshire) | 1872 London |
| Fodor- (<i>m.</i> Mainville), Mme. Josephine | Soprano Singer..... | 1793 Paris..... | 18— |
| Foggia, Francesco..... | Composer | 1604 Rome | 1688 Rome |
| Foli, A. J. (<i>b.</i> Foley)..... | Bass Singer | 18— Cork ..... | ..... |
| Forbes, Henry | Conductor and Composer | 1804 England... | 1859 London |
| Ford, Thomas..... | Composer | 1580 England... | 1648 Westminster |
| Forkel, Johann Nicolaus.. | Editor and Biographer | 1749 Coburg... | 1818 Göttingen |
| Formes, Karl..... | Bass Singer | 1810 Mühlheim ..... | ..... |
| Förster, Christoph..... | Composer | 1693 Bebra | 1745 Schwarzburg |
| Förster, Emanuel Aloys.. | Composer | 1748 Silesia..... | 1823 Vienna |
| Forster, William..... | Violoncello Maker... | 1739 Cumb'land | 1808 Westminster |
| Förtach, Johann Philipp.. | Composer and Dramatist | 1652 Baden..... | ..... |
| Francesina, La (so called), Signorina Elizabeth (Ducparc) | Soprano Singer..... | 17— France .... | ..... |
| Franchomme, Auguste.... | Violoncellist..... | 1808 Lille..... | ..... |
| Franck, César August.... | Composer and Pianist. | 1822 Liège..... | ..... |
| Franceur, François..... | Violinist and Composer | 1698 Paris | 1787 Paris |
| Franz, Robert..... | Composer | 1815 Halle..... | ..... |
| Franzl, Ferdinand..... | Violinist and Composer | 1770 Bavaria.... | 1833 Mannheim |
| Frazi, Signorina Giulia... | Soprano Singer..... | 17— Italy | 17— |
| Frege, Mme. Livia (<i>b.</i> Gerhard) | Soprano Singer..... | 1818 Gera ..... | ..... |
| Frescobaldi, Girolamo | Composer and Organist | 1587 Ferrara.... | 1654 Rome |
| Froberger, Johann Jacob.. | Organist and Composer | 1615 Halle..... | 1667 Héricourt |
| Fuchs (or Fux), Johann Joseph | Theorist and Composer | 1660 Styria | 1741 Vienna |
| Fürstenau, Anton Bernhard | Flutist..... | 1792 Münster... | 1852 Dresden |
| Fusz, Johann..... | Composer | 1777 Hungary... | 1819 Ofen |
| GABRIEL (<i>m.</i> March), Mary Ann Virginia | Composer | 1825 Banstead .. | 1877 London |
| Gabrieli, Andrea..... | Composer..... | 1510 Venice..... | 1586 Venice |
| Gabrieli, Giovanni (his nephew) | Organist, Composer, and originator of the term Sonata | 1557 Venice..... | 1613 Venice |
| Gabrielli, Catterina | Soprano Singer..... | 1730 Rome | 1796 Rome |
| Gabussi, Vincenzo..... | Composer and Singing Teacher | 1800 Bologna... | 1846 London |
| Gade, Niels Wilhelm..... | Composer | 1817 Copenhagen | ..... |
| Gadsby, Henry Robert.... | Composer | 1842 Hackney... | ..... |
| Gafori, Franchino (or Franchinus Gafurius) | Essayist and Theorist. | 1451 Lodi..... | 1522 Milan |
| Gagliano, Alessandro | Violin Maker..... | 167— | 1725 Naples |
| Galeazzi, Francesco..... | Violinist..... | 1738 Turin..... | 1819 |
| Galilei, Vincenzo | Essayist and Composer | 15— Florence... | 16— Florence |
| Galin..... | Propagator of Numeral Notation | ..... | ..... |
| Galitzin, Prince George ... | Dance Writer and Conductor | 1823 St. Petersburg | 1872 |
| Gallenberg, Wenzel Robert, Count von | Amateur Composer and Manager | 1783 Vienna ... | 1839 Rome |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|----------------------------|-------------------------|
| Galli, Filippo..... | Bass Singer..... | 1783 Rome..... | 1853 Paris |
| Galli, Signora..... | Mezzo-soprano Singer. | 1717 Italy..... | 1784 London |
| Galliard (or Gaillard), Jo- hann Ernst | Composer..... | 1687 Zell..... | 1749 London |
| Gallus, Jacob..... | Composer..... | 1550 Carniola... | 1591 Prague |
| Galuppi, Baldessaro..... | Composer..... | 1706 Burano.... | 1785 Venice |
| Gamble, John..... | Composer and Violinist | 16— England... | 16— |
| Gänsbacher, Johann Baptist | Composer..... | 1778 Tyrol..... | 1844 Vienna |
| Ganz, Wilhelm..... | Accompanist and Com- poser | 1830 Mayence... | .... |
| Garcia, Manuel del Popolo Vicente | Tenor Singer, Com- poser, and Conductor | 1775 Seville.... | 1832 Paris |
| Garcia, Manuel, M.D., Hon. (his son) | Singing Teacher, and Inventor of Laryngo- scope | 1805 Madrid.... | .... |
| Garcia, Maria (his sister) (see Malibran) | | | |
| Garcia, Pauline (her sister) (see Viardot) | | | |
| Gardano, Antonio..... | Composer..... | c1510 France.... | 157— |
| Gardiner, William..... | Amateur Essayist.... | 1770 Leicester.. | 1853 Leicester |
| Gardoni, Italo..... | Tenor Singer..... | 1821 Parma..... | .... |
| Garth, John..... | Composer..... | 17— Durham.... | .... |
| Garrett, George M., Mus. D. | Composer and Organist | 1834 Winchester. | .... |
| Gasparini, Francesco..... | Composer..... | 1665 Lucca..... | 1727 Rome |
| Gassmann, Florian Leopold | Composer..... | 1723 Bohemia... | 1774 Vienna |
| Gastoldi, Giovanni Giacomo | Composer..... | 1532 Caravaggio. | 1598 |
| Gates, Bernard..... | Choir-master and Con- cert-giver | 1685 (?) London. | 1773 Oxford |
| Gaul, Alfred R..... | Composer and Organist | 18— | .... |
| Gauntlett, Henry John, Mus. D. | Essayist and Composer | 1806 Wellington. | 1876 Kensington |
| Gaveaux, Pierre..... | Composer..... | 1761 Beziers.... | 1825 Charenton |
| Gayer, Johann Joseph George | Violinist and Composer | 1748 Bohemia... | 1811 |
| Gazzaniga, Giuseppe..... | Composer..... | 1743 Verona.... | .... |
| Gebel, Georg..... | Organist and Composer | 1685 Breslau.... | 1750 Breslau |
| Gebel, Georg (his son).... | Composer..... | 1709 Brieg..... | 1753 Rudolstadt |
| Gelinek, Joseph, Abbé..... | Variation Writer..... | 1758 Bohemia... | 1825 Vienna |
| Geminiani, Francesco..... | Violinist and Composer | 1680 Lucca..... | c1761 Dublin |
| Generali, Pietro..... | Composer..... | 1783 Masserano. | 1832 Novara |
| Genet, also called Carpen- tras, Eleazar | Bishop and Composer. | c1490 Carpentras. | c1536 Avignon |
| George, le Chevalier de St. | Composer..... | 1739 St. Domingo | 1799 Paris |
| Gerber, Ernst Ludwig.... | Biographer and Lexi- cographer | 1746 Sonders- hausen | 1819 Sonders- hausen |
| Gerber, Heinrich Nicolaus (his father) | Composer and Organist | 1702 Schwartz- burg | 1775 Sonders- hausen |
| Gerbert, Martin von Hor- nau | Abbot and Historian.. | 1720 Horb..... | 1793 Black For- est |
| Gernsheim, Friedrich..... | Pianist and Composer. | 1839 Worms.... | .... |
| Gero, Johan..... | Composer..... | c1490 France or Belgium | .... |
| Gewaert, François Auguste | Composer and Anti- quary | 1828 Oudenarde. | .... |
| Gerster, Etelka (Madame) (m. Gardini) | Soprano Singer..... | c1855 Kaschau... | .... |
| Giamberti, Giuseppe..... | Composer..... | 1630 Italy..... | .... |
| Giardini, Felice de..... | Violinist and Composer | 1716 Turin..... | 1796 Moscow |
| Gibbons, Christopher, Mus. D. (son of Orlando) | Organist and Composer | 1615 | 1676 Westminst'r |
| Gibbons, Rev. Edward, Mus. B. (son of William) | Priest, Organist, and Composer | c1570 | 165— |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|-----------------------|------------------|
| Gibbons, Ellis (his brother) | Organist and Composer | 1580 | 1650 |
| Gibbons, Orlando, Mus.D. | Composer | 1583 Cambridge. | 1625 Canterbury |
| Gibbons, William | Wait, Cambridge | 15— Cambridge. | .... |
| Gibson, Guillaume Ignace | Composer | 18— | .... |
| Giles, Nathaniel, Mus.D. | Composer | 1548 Worcester. | 1633 Windsor |
| Gilmore, Patrick Sarsfield. | Conductor and Com- poser | 1829 Dublin | .... |
| Giordani, Tommaso | Composer and Singing Teacher | 1744 Italy | 18— Dublin |
| Giovanelli, Ruggiero | Composer | 1560 Velletri | .... |
| Gironst, François | Composer | 1738 Paris | 1800 Versailles |
| Giuglini, Antonio | Tenor Singer | 1825 Italy | 1865 Pesaro |
| Gladstone, Francis Edward, Mus.D. | Composer and Organist | 1845 Oxford | .... |
| Glareanus (so called), Hen- rico Luriti or Loris or Loritus | Theorist | 1488 Glarus | 1563 Freiburg |
| Glimes, Jean Baptiste Jules de | Pianist and Composer | 1814 Brussels | 1881 Brussels |
| Glinka, Michael Ivanovitch | Composer | 1803 Russia | 1857 Berlin |
| Glover, Charles William | Composer | 1806 London | 1863 London |
| Glover, Stephen (his broth- er) | Composer | 1812 London | 1870 London |
| Glover, Miss Sarah A. | Foundress of Tonic Sol-fa | 1790 Norwich | 1867 Malvern |
| Glover, William Howard | Composer and Journal- ist | 1819 Kilburn | 1875 New York |
| Gluck, Christoph Willibald Ritter von | Composer | 1714 Weiden- wang | 1787 Vienna |
| Gnecco | Composer | 17— Italy | .... |
| Godard, Benjamin Louis Paul | Composer | 1849 France | .... |
| Goddard, Mme. Arabella (m. Davison) | Pianist | 1836 St. Malo | .... |
| Goddard, Joseph | Essayist | 1833 | .... |
| Godefroid, Dieudonné Jo- seph Guillaume Felix | Harpist and Composer | 1820 Namur | .... |
| Godfrey, Daniel | Band-master and Dance Writer | 1831 London | .... |
| Goetz, Hermann | Composer | 1840 Königsberg | 1876 Zurich |
| Goldmark, Karl | Composer | 1832 Hungary | .... |
| Goldschmidt (<i>see</i> Lind) | | | |
| Goldschmidt, Otto (her hus- band) | Conductor, Pianist, and Composer | 1829 Hamburg | .... |
| Goldwin, John | Organist and Composer | 16— Windsor | 1719 Windsor |
| Gollmick, Adolf | Composer, Pianist, and Conductor | 1825 Frankfort | 1883 Kilburn |
| Gollmick, Karl (his father) | Composer and Piano- forte Teacher | 1796 Dessau | 1866 Frankfort |
| Goltermann, Georg Edward | Violoncellist, Com- poser, and Conductor | 1825 Hanover | .... |
| Gombert, Nicolas | Composer | 1495 Bruges | 1570 |
| Gomez, Carlos | Composer | 1839 Brazil | .... |
| Goodson, Richard, Mus.B. | Organist and Composer | 1682 England | 1718 Oxford |
| Gordigiani, Luigi | Composer | 1806 Modena | 1860 Florence |
| Goria, Alexandre Edouard | Pianist and Composer | 1823 Paris | 1860 Paris |
| Goss, Sir John, Mus.D. | Composer and Organist | 1800 Fareham | 1881 Brixton |
| Gossec, François Joseph | Composer | 1733 Belgium | 1829 Passy |
| Gottschalk, Louis Moreau | Pianist and Composer | 1829 New Or- leans | 1869 Rio Janeiro |
| Goudimel, Claude | Composer and Teacher | 1510 Avignon | 1572 Lyons |
| Gounod, Charles François | Composer | 1818 Paris | .... |
| Gouvy, Théodore | Composer | 1819 Saarbruck | .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|------------------------|----------------------------|
| Gow, Nathaniel or Neil... | Violinist and Dance Writer | 1717 Perthshire. | 1807 Dunkeld |
| Gower, John Henry, Mus. D. | Organist and Composer | 1855 Rugby..... | .... .. |
| Grabut..... | Composer..... | 16— France .... | .... .. |
| Graham, George Farquhar | Essayist and Historian | 1790 Edinburgh. | 1867 Edinburgh |
| Gras, Mme. Julie Aimée (<i>m. Dorus</i>) | Soprano Singer..... | 1807 Valenci- ennes | .... .. |
| Grassini, Sigr. Giuseppina | Contralto Singer..... | 1773 Varese..... | 1850 Milan |
| Graun, Johann Gottlieb... | Violinist and Composer | 1698 Saxony.... | 1771 Berlin |
| Graun, Karl Heinrich (his brother) | Composer and Tenor Singer | 1701 Dresden... | 1759 Berlin |
| Graupner, Christoph..... | Composer..... | 1683 Saxony... | 1760 Darmstadt |
| Greatorex, Thomas..... | Organist and Composer | 1758 Chesterfield | 1831 Westminst'r |
| Greaves, Thomas..... | Composer..... | 15— England... | 16— England |
| Greene, Maurice, Mus.D. | Composer and Organist | 1696 London.... | 1755 London |
| Gregory, Saint, the Great | Pope and Ritualist.... | 540 Rome..... | 604 Rome |
| Greswick, Antoine..... | Composer..... | 1752 Liège..... | 1799 Paris |
| Grètry, André Erneste Modeste | Composer..... | 1741 Liège..... | 1813 Montmo- rency |
| Grieg, Edvard..... | Composer and Pianist. | 1843 Bergen.... | .... .. |
| Griepenkerl, Friedrich Conrad | Editor and Theorist... | 1782 Hanover... | 1849 Brunswick |
| Griesbach, Friedrich..... | Hautboyist..... | 17— Germany.. | 18— London |
| Griesbach, John Henry (his nephew) | Composer, Astronomer, and Acoustician | 1798 Windsor... | 1875 London |
| Griffin, George Eugene... | Pianist and Composer. | 1781 England... | 1863 London |
| Grisar, Albert..... | Composer..... | 1808 Antwerp... | 1869 Amseries |
| Grisi, Mme. Giulia..... | Soprano Singer..... | 1812 Milan..... | 1869 Berlin |
| Grove, Sir George, D.C.L. | Amateur, Critic, and Bi- ographer | 1820 Clapham... | .... .. |
| Gruner, Nathaniel..... | Composer..... | 17— Germany.. | 1794 Gera |
| Grützmacher, Friedrich... | Violoncellist..... | 1832 Germany... | .... .. |
| Guadagni, Gaetano..... | Contralto Singer..... | 1725 Lodi..... | 1785 ('97?) Padua |
| Guarducci, Tommaso..... | Soprano Singer..... | 1720 Tuscany... | .... .. |
| Guarnerius (or Guanieri), Giuseppe | Violin Maker..... | 1683 Cremona... | 1745 Cremona |
| Guerre, Mme. Elizabeth Claudine de la | Composer..... | 1669 Paris..... | 1729 |
| Guerrero, Francisco..... | Composer..... | 1528 Seville..... | 1599 Palestine |
| Guglielmi, Pietro..... | Composer..... | 1727 Carrara.... | 1804 Rome |
| Guhr, Carl Wilhelm Ferdi- nand | Composer..... | 1787 Silesia..... | .... .. |
| Guhr, Friedrich Heinrich Florian (his brother) | Composer and Violinist | 1791 Silesia..... | 1848 Frankfort- on-Main |
| Guidetti, Giovanni..... | Editor..... | 1532 Bologna... | 1592 Rome |
| Guido..... | Collector of Theories.. | 10— Arezzo..... | 10— |
| Guignon, Jean Pierre, "Roi des Violons" | Violinist and Composer | 1702 Turin..... | 17— |
| Guillaume..... | Arranger of Plain Song | 10— Fécamp... | 10— |
| Guilmant, Felix Alexandre | Organist and Composer | 1837 Boulogne.. | .... .. |
| Guinneth, John, Mus.D. | Composer..... | 15— Wales..... | .... .. |
| Guirand, Ernest..... | Composer..... | 1837 New Or- leans | .... .. |
| Gumbert, Ferdinand..... | Composer..... | 1818 Berlin..... | .... .. |
| Gung'l, Joseph..... | Dance Composer..... | 1810 Hungary... | .... .. |
| Gunn, Barnabas..... | Organist, Composer, and Extemporist | 16— Birmingh'm | 1743 Gloucester |
| Gyrowetz, Adalbert..... | Composer..... | 1763 Bohemia... | 1850 Vienna |
| HABENECK, François An- toine | Conductor, Violinist, and Composer | 1781 Mézières... | 1849 Paris |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|--------------------------|--------------------------|
| Habington, Henry, Mus. D. (<i>see</i> Abingdon) | | | |
| Hager, Georg..... | Master Singer..... | 16— Nuremberg | .... |
| Hague, Charles, Mus. D.... | Composer..... | 1769 Tadcaster.. | 1821 Cambridge |
| Hahn, Wilhelm..... | Composer..... | 17— Berlin..... | 18— |
| Haigh, Thomas..... | Composer and Violinist | 1769 London.... | 18— London |
| Haitzinger, Anton..... | Tenor Singer..... | 1796 Wilfersdorf. | 1869 Carlsruhe |
| Hale, Adam de la..... | Composer..... | 1240 Arles..... | 1287 |
| Halévy, Jacques François | Composer..... | 1799 Paris..... | 1862 Nice |
| Fromental Elias | | | |
| Hall, Henry..... | Organist and Composer | 1655 Windsor... | 1707 Hereford |
| Hallé, Charles..... | Pianist, Conductor, and Editor | 1819 Elberfeld.. | .... |
| Hamboys, John, Mus. D.... | Essayist..... | 1470 England... | .... |
| Hamerton, William Henry | Chorister and Composer | 1793 Dublin.... | 18— Calcutta |
| Hamilton, James Alexander | Catechism Writer.... | 1785 London.... | 1845 London |
| Hammerschmidt, Andreas. | Organist and Composer | 1611 Bohemia.. | 1675 Zittau |
| Handel, George Frederick | Composer and Organist | 1685 Halle..... | 1759 London |
| Handl (or Hahnel, or Gallus), Jacob | Composer..... | 1550 Germany.. | 1591 Germany |
| Hanke, Karl..... | Composer and Con- ductor | 1754 Rotzwalde. | .... |
| Hänsel, Peter..... | Composer..... | 1770 Silesia.... | 1831 Paris |
| Hanslick, Dr. Eduard.... | Critic..... | 1825 Prague.... | .... |
| Hargreaves, George..... | Composer and Painter. | 1799 Liverpool.. | 1869 Liscard |
| Harper, Thomas..... | Trumpeter..... | 1787 Worcester.. | 1853 London |
| Harper, Thomas (his son). | Trumpeter..... | 18— London.... | .... |
| Harrer, Gottlob..... | Composer..... | 16— Leipsic.... | 1764 |
| Harrington, Henry, M. D.. | Physician and Com- poser | 1727 Kelston.... | 1816 Bath |
| Harrington, John..... | Composer..... | 15— England.... | .... |
| Harrington, John..... | Critic and Composer.. | 164— Bath..... | 17— London |
| Harris, René or Renatus.. | Organ Builder..... | 1640 France.... | 1725 London |
| Harrison, John..... | Chronometer Maker and Inventor of a Metronome | 1693 Pontefract. | 1775 London |
| Harrison, Samuel..... | Tenor Singer..... | 1760 Belper.... | 1812 London |
| Harrison, William..... | Tenor Singer and Man- ager | 1813 London.... | 1868 London |
| Hartmann, Johann..... | Composer of "Danish Hymn" | 1735 Hamburg.. | 1791 Copenhagen |
| Haslinger, Tobias..... | Music-seller and Com- poser | 1787 Zell..... | 1842 Vienna |
| Hasse, Signora Faustina (<i>b.</i> Bordoni) | Soprano Singer..... | 1700 Venice.... | 1783 Venice |
| Hasse, Johann Adolf (her husband) | Composer..... | 1699 Hamburg.. | 1783 Venice |
| Hassler, Hans Leonhard.. | Composer..... | 1564 Nuremberg | 1612 Saxony |
| Hatton, John Liphot.... | Composer..... | 1809 Liverpool.. | .... |
| Hauck, Miss Minnie..... | Soprano Singer..... | 1852 New York. | .... |
| Haupt, Carl..... | Organist and Composer | 1810 Silesia.... | .... |
| Hauptmann, Moritz..... | Composer and Teacher | 1792 Dresden.. | 1868 Leipsic |
| Hausmann, Valentin..... | Organist and Composer | 15— Gerbstadt.. | .... |
| Havergal, Miss Frances Ridley | Composer and Poet... | 1836 Worcester- shire | 1879 Swansea |
| Havergal, Rev. William Henry (her father) | Composer and Essayist | 1793 | 1870 Worcester- shire |
| Hawes, Rev. Hugh Regi- nald | Amateur Essayist.... | 1838 Egham.... | .... |
| Hawes, Miss Maria Billin- gton (<i>m.</i> Merest) | Contralto Singer..... | 18— London.... | .... |
| Hawes, Wm. (her father).. | Alto Singer and Ar- ranger | 1785 London.... | 1846 London |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|----------------------------|------------------|
| Hawkins, James, Mus. B.. | Organist, Composer, and Collector | 16— Cambridge. | 1729 Ely |
| Hawkins, Sir John | Magistrate and Histori- an | 1719 London... | 1789 London |
| Hayden, George..... | Organist and Composer | 17— London.... | ..... |
| Haydn, Franz Joseph.... | Composer..... | 1732 Rohrau.... | 1809 Vienna |
| Haydn, Johann Michael (his brother) | Composer..... | 1737 Rohrau.... | 1806 Salzburg |
| Hayes, Miss Catherine.... | Soprano Singer..... | 1825 Limerick.. | 1861 Sydenham |
| Hayes, Philip, Mus. D.... | Organist and Composer | 1738 Oxford | 1797 London |
| Hayes, William, Mus. D. (his father) | Organist and Composer | 1707 Gloucester. | 1777 Oxford |
| Heap, Charles Swinnerton, Mus. D. | Conductor and Com- poser | 1847 Birmingh'm | .... |
| Hecht, Eduard..... | Composer..... | 1832 Dürkheim . | .... |
| Heck, Johann Casper.... | Theorist..... | 1740 ..... | .... |
| Heinefetter, Mme. Sabine (m. Stöckel) | Soprano Singer..... | 1805 Mayence.. | 1872 Mayence |
| Heller, Stephan..... | Composer and Pianist. | 1815 Pesth..... | .... |
| Hellmesberger, Georg | Violinist and Composer | 1828 (?) Vienna.. | 1852 Vienna |
| Hellmesberger, Joseph (his brother) | Violinist..... | 1828 Vienna.... | .... |
| Helmholtz, Hermann Lud- wig Ferdinand | Physicist and Acous- tician | 1821 Potsdam... | .... |
| Helmore, Rev. Thomas, M.A. | Editor and Essayist... | 1811 Kiddermin- ster | .... |
| Henneberg, Johann Baptist | Conductor and Com- poser | 1768 Vienna.... | 1822 Vienna |
| Henry VIII..... | King and Composer... | 1491 | 1546 |
| Henschel, Georg | Bass Singer, Composer, and Conductor | 1850 Breslau.... | .... |
| Hensel, Mme. Fanny Cecile (b. Mendelssohn) | Composer..... | 1805 Hamburg.. | 1847 Berlin |
| Hensel, Johann Daniel ... | Composer..... | 1757 Goldberg .. | .... |
| Henselt, Adolf | Pianist and Composer. | 1814 Bavaria.... | .... |
| Hérolt, Louis Joseph Fer- dinand | Composer..... | 1791 Paris..... | 1833 Paris |
| Herrbeck, Johann Franz von | Composer..... | 1831 Vienna.... | .... |
| Herschel, Sir Frederick William | Astronomer, Violinist, and Composer | 1738 Hanover... | 1822 Slough |
| Hertel, Johann Wilhelm.. | Composer..... | 1727 Eisenach .. | .... |
| Hervé, Florimond Ronger. | Singing Actor and Com- poser | 1825 France .... | .... |
| Herz, Heinrich or Henri.. | Pianist and Composer. | 1806 Vienna.... | .... |
| Herz, Jacob or Jacques Simon (his brother) | Pianist and Composer. | 1794 | 1880 |
| Heseltine, James..... | Organist and Composer | 17— London.... | 1763 Durham |
| Hesse, Adolph Friedrich.. | Organist and Composer | 1809 Breslau.... | 1863 Breslau |
| Hewitt, Daniel Chandler.. | Theorist..... | 1789 Scotland.. | 1869 London |
| Heyther (or Heather), Will- iam, Mus. D. | Founder of Oxford Lectureship | 15— Harmonds- worth | 1627 Westminst'r |
| Hientzsch, Johann Gott- fried | Composer..... | 1787 Breslau.... | 18— |
| Higgs, James..... | Organist and Theorist. | 1829 Lambeth .. | .... |
| Hiles, Henry, Mus. D..... | Composer, Theorist, and Organist | 1826 Shrewsbury | .... |
| Hill, Henry Weist..... | Violinist and Conductor | 1828 Islington.. | .... |
| Hiller, Ferdinand, Ph. D.. | Composer, Conductor, Pianist, and Essayist | 1811 Frankfort- on-Main | .... |
| Hiller, Johann Adam. ... | Conductor and Com- poser | 1728 Oberlausitz. | 1804 Leipsic |
| Hilton, John, Mus. B..... | Composer..... | 1575 England... | 1657 Westminst'r |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|-----------------------|---------------------|
| Himmel, Friedrich Heinrich | Composer | 1765 Treuenbrietzen | 1814 Berlin |
| Hindle, John, Mus.B. | Chorister and Composer | 1761 Westminster | 1796 |
| Hine, William..... | Chorister, Organist, and Composer | 1687 Brightwell. | 1730 Gloucester |
| Hingston, John..... | Organist and Composer | 16— | 1683 Westminster |
| Hipkins, Alfred James.... | Historian of Piano-forte | 1826 Westminster | .... .... |
| Hobbs, John William..... | Tenor Singer and Composer | 1799 Henley-on-Thames | 1877 Croydon |
| Hobrecht, Jacob..... | Composer | 1430 Utrecht.... | 1507 Antwerp |
| Hochbrucker..... | Inventor of Pedal Harp | 16— Germany.... | .... .... |
| Hodges, Edward, Mus.D.. | Organist and Composer | 1796 Bristol..... | 1867 Bristol |
| Hofer, Mme. Josepha (b. Weber) | Soprano Singer..... | 17— | 18— |
| Hoffmann, Ernst Theodor Wilhelm | Judge, Novelist, Painter, and Composer | 1776 Königsberg | 1822 Berlin |
| Hoffmann, Gerard..... | Architect and Composer | 1690 Rostenberg | .... .... |
| Hoffmeister, Franz Anton. | Composer and Publisher | 1754 Rothenburg | 1812 Vienna |
| Hofmann, Heinrich..... | Composer | 1842 Berlin..... | .... .... |
| Hogarth, George..... | Historian and Journalist | 1783 Edinburgh. | 1870 London |
| Holcombe, Henry | Boy Singer and Composer | 1690 Salisbury .. | 1750 |
| Holder, Joseph William, Mus.B. | Composer, Arranger, and Organist | 1764 London.... | 1832 London |
| Holmes, Alfred | Violinist and Composer | 1837 London.... | 1876 Paris |
| Holmes, Edward..... | Biographer and Critic. | 1797 London.... | 1859 London |
| Holmes, George..... | Organist and Composer | 16— | 1720 Lincoln |
| Holmes, Henry (brother of Alfred) | Violinist and Composer | 1839 London.... | .... .... |
| Holmes, John..... | Composer and Organist | 1560 England... | 1638 Salisbury |
| Holmes, William Henry .. | Pianist and Composer. | 1812 Sudbury... | .... .... |
| Holz, Karl..... | Violinist..... | 1798 Vienna.... | 1858 Vienna |
| Hook, James..... | Composer..... | 1746 Norwich.... | 1827 Boulogne |
| Hooper, Edmund..... | Composer..... | 1553 Westminster | 1621 Westminster |
| Hopkins, Edward John, Mus.D. | Organist and Composer | 1818 Westminster | .... .... |
| Hopkins, John Larkin, Mus.D. (his cousin) | Organist and Composer | 1820 Westminster | 1873 Ventnor |
| Horn, Carl Friedrich..... | Organist, Editor, and Composer | 17— Germany.... | 18— London |
| Horn, Charles Edward (his son) | Tenor Singer and Composer | 1786 London.... | 1849 Boston (U. S.) |
| Horsley, Charles Edward. | Composer..... | 1827 Kensington | 1876 New York |
| Horsley, William, Mus.B. (his father) | Composer..... | 1774 London.... | 1858 Kensington |
| Horzisky..... | Composer | 17— Prussia.... | .... .... |
| Howard, Samuel, Mus.D.. | Organist and Composer | 1710 London.... | 1782 London |
| Howell, James | Double Bassist..... | 1811 Plymouth.. | 1879 London |
| Hoyle, John..... | Lexicographer..... | 17— England.... | 1797 England |
| Hucbald (Padre)..... | Theorist..... | 840 Flanders... | 930 |
| Hudson, Robert..... | Tenor Singer, Organist, and Composer | 1731 London.... | 1815 Eton |
| Hullah, John Pyke, LL.D. | Sight-singing Teacher, Bass Singer, Composer, and Historian | 1812 Worcester. | 1884 London |
| Hummel, Johann Nepomuk | Pianist, Composer, and Conductor | 1778 Presburg.. | 1837 Weimar |
| Humphrey, Pelham | Composer | 1647 London.... | 1674 London |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|--------------------------|---------------------|
| Hunt, Miss Arabella..... | Soprano Singer..... | 16— England... | 1705 |
| Hüntén, Franz..... | Composér and Arranger | 1793 Coblentz... | 1878 Coblentz |
| Husk, William Henry | Historian and Biographer | 1814 London.... | ..... |
| Huttenbrenner, Anselm... | Composer..... | 1794 Gratz..... | 1868 Styria |
| Huygens, Christian..... | Acoustician..... | 1629 Hague.... | 1695 |
| IMMYS, John..... | Attorney's Clerk and Founder of Madrigal Society | 1700 London... | 1764 London |
| Inclledon, Chas. Benjamin. | Tenor Singer..... | 1763 Cornwall... | 1826 Worcester |
| Ingegneri, Marco Antonio. | Composer..... | c1545 Cremona... | 1603 |
| Isaac, Heinrich (or Enrico Isacco, or h. yzac) | Composer..... | c1460 Prague | c1518 Florence |
| Isham, John, Mus. B..... | Organist and Composer | c1680 London... | 1726 Westminster |
| Isouard (or Isoard), Nicolo | Composer..... | 1775 Malta | 1818 Paris |
| Ivanoff (or Ivanhoff), Nicholas | Tenor Singer..... | 1809 Russia.... | 1880 Bologna |
| Ives, Simon..... | Composer..... | 1505 England... | 1662 London |
| JACKSON, Arthur Herbert. | Composer..... | 1851 Brighton... | 188— London |
| Jackson, John..... | Organist and Composer | 16— England... | 1688 (?) Wells (?) |
| Jackson, Robert..... | Composer..... | 1840 Oldham.... | ..... |
| Jackson, William..... | Organist and Composer | 1730 Exeter.... | 1803 Exeter |
| Jackson, William..... | Composer..... | 1816 Masham... | 1866 Bradford |
| Jacob, Benjamin..... | Organist and Composer | 1778 London... | 1829 London |
| Jacobi, Tobias..... | Composer..... | 16— Germany... | ..... |
| Jadassohn, Salomon | Composer..... | 1831 Breslau.... | ..... |
| Jadin, Louis Emmanuel... | Composer..... | 1768 Versailles.. | 1853 Paris |
| Jaell, Alfred..... | Pianist..... | 1832 Trieste | 1882 Paris |
| Jahn, Dr. Otto..... | Philologist, Biographer, and Essayist | 1813 Kiel..... | 1869 Göttingen |
| Jambe, Philibert | Composer..... | 15— France .... | ..... |
| Jamtsch, Johann Gottlieb. | Composer..... | 1708 Schweidnitz | 1763 Berlin |
| Janiewicz, Yari Felix..... | Violinist..... | 1762 Wilna | 1848 Edinburgh |
| Jannaconi (or Janacono), G. | Composer..... | 1741 Rome (?)... | 1816 Rome |
| Jannequin, Clement..... | Composer..... | 1480 France | 156— |
| Janotha, Nathalie..... | Pianist..... | 1856 Warsaw ... | ..... |
| Jansa, Leopold..... | Violinist and Composer | 1797 Bohemia... | 1875 Vienna |
| Jarnowick (or Giernodichj), Giovanni Marie | Violinist..... | 1745 Palermo... | 1804 St. Petersburg |
| Jebb, Rev. Canon John, D.D. | Essayist and Editor... | 18— England... | ..... |
| Jeffries, George..... | Organist and Composer | 16— England... | ..... |
| Jenkins, John..... | Composer and Lutenist | 1592 Maidstone. | 1678 Norfolk |
| Jensen, Adolf..... | Composer..... | 1837 Königsberg | 1879 Baden-Baden |
| Jewson, Frederick Bower . | Pianist and Composer. | 1823 Edinburgh. | ..... |
| Joachim, Joseph, Mus. D.. | Violinist and Composer | 1831 Presburg... | ..... |
| Johnson, Edward, Mus. B. | Composer..... | 15— England... | 16— |
| Johnson, Rev. Robert.... | Composer..... | 1500 England... | ..... |
| Johnson, Robert (his relation) | Composer..... | 1540 England... | 16— London |
| Jomelli, Nicolo..... | Composer and Singing Teacher | 1714 Aversa.... | 1774 Naples |
| Jonas, Emile..... | Composer..... | 1827 Paris..... | ..... |
| Jones, Edward..... | Editor and Historian.. | 1752 Merioneth- shire | 1824 London |
| Jones, John..... | Organist and Composer | 1725 England... | 1796 London |
| Jones, Robert..... | Composer and Lutenist | 15— England... | 16— London |
| Jordan, Mrs. Dorothy (é. Bland) | Actress, Singer, and Composer | 1760 Waterford. | 1816 St. Cloud |
| Josquin (or Josse) des Prés | Composer..... | c1450 St. Quentin | 1521 St. Quentin |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--------------------------------------|-----------------------|-----------------|
| Joubert..... | Organist and Composer | 17— Nantes.... | 17— Paris |
| Joule, Benjamin St. John Baptist | Amateur Organist, Critic, and Editor | 1817 Salford.... | .... .. |
| Jousse, J..... | Catechism Writer and Organist | 1760 Orleans.... | 1837 London |
| Jullien, Louis Georges Antoine Jules | Conductor and Dance Writer | 1812 Sisteron... | 1860 Paris |
| KAFFKA, Johann Christian | Violinist and Composer | 1747 Regensburg | 18— Riga |
| Kalkbrenner, Christian ... | Composer and Theorist | 1755 Cassel..... | 1806 Rheinberg |
| Kalkbrenner, Friedrich Wilhelm Michael (his son) | Pianist and Composer. | 1788 Berlin..... | 1849 Enghien |
| Kalliwoda, Johann Wenzelaus | Composer and Violinist | 1800 Prague.... | 1866 Carlsruhe |
| Kandler, Franz Sales.... | Historian..... | 1792 Kloster-Neuburg | 1831 Baden |
| Kastner, Dr. Jean Georges | Composer and Theorist | 1811 Strasburg.. | 1867 Paris |
| Kauer, Ferdinand..... | Composer..... | 1751 Moravia.... | 1830 |
| Kearns, William Henry... | Orchestrator and Violinist | 1794 Ireland.... | 1847 London |
| Keeble, John..... | Organist and Composer | 1711 Chichester. | 1786 London |
| Keeton, Haydn..... | Organist and Composer | 1847 Mosboro'gh | .... .. |
| Keiser, Reinhard..... | Composer..... | 1673 Leipsic.... | 1739 Copenhagen |
| Kelly, Michael..... | Tenor Singer and Composer (?) | 1764 Dublin.... | 1826 Margate |
| Kelway, Joseph..... | Organist and Composer | c1702 England... | 1782 London |
| Kelway, Thomas (his brother) | Organist and Composer | c1695 England... | 1749 Chichester |
| Kelz, Matthias..... | Theorist and Composer | 15— Bautzen... | 1626 Sorau |
| Kemble, Miss Adelaide (m. Sartoris) | Soprano Singer..... | 1814 London.... | .... .. |
| Kemp, Joseph, Mus.D.... | Composer and Lecturer | 1778 Exeter.... | 1824 London |
| Kennedy, David..... | Tenor Singer..... | 18— Perth..... | .... .. |
| Kent, James..... | Composer and Organist | 1700 Winchester. | 1776 Winchester |
| Keper, John, M.A..... | Composer..... | 15— England.... | .... .. |
| Kerl, Johann Caspar.... | Composer and Organist | 1628 Munich (?) | 1693 Munich |
| Kerle, Jacobi de..... | Composer..... | c1530 Ypres.... | .... .. |
| Ketten, Henri..... | Pianist and Composer. | 1848 Baja..... | 1883 Paris |
| Kettern, Eugène..... | Pianist and Composer. | 1831 Rouen.... | 1870 Paris |
| Key, Joseph..... | Composer..... | c1760 Nuneaton.. | .... .. |
| Kiel, Friedrich..... | Composer..... | 1821 Puderbach. | .... .. |
| Kiesewetter, ChristianGottfried | Violinist..... | 1777 Ansbach... | 1827 London |
| Kiesewetter, Raphael.... | Historian..... | 1773 Austria.... | 1850 Baden |
| King, Charles, Mus.B.... | Composer..... | 1687 Bury St. Edmunds | 1748 London |
| King, Matthew Peter.... | Composer..... | 1773 England... | 1823 England |
| King, Robert, Mus.B.... | Composer..... | c1660 England... | 17— |
| King, William..... | Composer and Organist | 1624 Winchester | 1680 |
| Kirbye, George..... | Composer..... | c1565 England... | 16— |
| Kircher, Athanasius..... | Historian..... | c1602 Fulda.... | 1680 Rome |
| Kirchner, Theodor..... | Composer..... | 1824 Neukirchen | .... .. |
| Kirkman (or Kirchmann), Jacob | Harpsichord Maker... | 17— Germany.. | 1778 (?) London |
| Kirnberger, Johann Philipp | Composer and Theorist | 1721 Saalfeld... | 1783 Berlin |
| Kittel, Johann Christian.. | Organist and Composer | 1732 Erfurt.... | 1809 Erfurt |
| Klaus, Joseph..... | Organist and Composer | 1775 Seitendorf. | 18— |
| Klein, Bernhard..... | Composer..... | 1793 Cologne.... | 1832 Berlin |
| Klemm, Friedrich..... | Composer..... | 1795 Austria.... | 18— |
| Klengel, August Alexander | Pianist and Composer. | 1784 Dresden... | 1852 Dresden |
| Knapton, Philip..... | Composer and Arranger | 1788 York..... | 1833 York |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|-----------------------|-------------------|
| Knecht, Justin Heinrich.. | Organist, Composer, and Theorist | 1752 Biberach... | 1817 Biberach |
| Knight, Rev. Joseph Philip | Song Writer and Organist | 1812 Bradford-on-Avon | .... .... |
| Knilicka, Alois..... | Composer and Conductor | 1826 Bohemia... | .... .... |
| Knyvett, Charles..... | Alto Singer..... | 1752 England... | 1822 London |
| Knyvett, William (his son) | Alto Singer, Composer, and Conductor | 1779 London... | 1856 London |
| Knyvett, Mrs. Deborah (b. Travis) (his wife) | Soprano Singer..... | 1790 Shaws..... | 1876 |
| Kobelius, Johann Augustin | Composer..... | 1674 Halle..... | 17— |
| Köchel, Dr. Ludwig Ritter von | Cataloguist of Mozart and Naturalist | 1800 Stein..... | 1877 Vienna |
| Kocher, Conrad..... | Composer..... | 1786 Würtemberg | 18— |
| Köhler, Louis..... | Pianist and Composer. | 1820 Brunswick. | .... .... |
| Kollmann, August Friedrich Karl | Composer, Theorist, Organist, and Editor | 1756 Hanover... | 1824-9 (?) London |
| Kotzward, Franz..... | Pianist and Composer. | 1760 Prague | 1791 London |
| Kozeluch, Johann Anton.. | Choir-master and Composer | 1738 Bohemia... | 1814 Prague |
| Kozeluch, Leopold (his cousin) | Composer..... | 1754 or '48 Bohemia | 1811 Vienna |
| Kraft, Anton..... | Violoncellist and Composer | 1752 Bohemia... | 18— Vienna |
| Krebs, Johann Ludwig ... | Organist and Composer | 1713 Thuringia.. | 1780 Altenburg |
| Krebs, Johann Tobias (his father) | Organist and Composer | 1690 Thuringia.. | 17— Büttelberg |
| Krebs, Karl August..... | Conductor and Composer | 1804 Nuremberg | 1881 Dresden |
| Krebs, Mlle. Marie (his daughter) | Pianist..... | 1851 Dresden... | .... .... |
| Kretschmer, Edmund.... | Organist and Composer | 1830 Saxony.... | .... .... |
| Kreutzer, Conradin..... | Composer..... | 1782 Baden..... | 1849 Riga |
| Kreutzer, Rodolphe..... | Violinist and Composer | 1766 Versailles.. | 1831 Geneva |
| Kroll, Franz..... | Editor..... | 1820 Bromberg.. | 1877 Berlin |
| Krommer, Franz..... | Violinist and Composer | 1759 Moravia... | 1831 Vienna |
| Krumpholtz, Johann Baptist | Harpist and Composer | 1745 Prague | 1790 Paris |
| Krumpholtz, Mme. (b. Meyer) (his wife) | Harpist..... | 17— Metz..... | 1813 London |
| Krumpholtz, Wenzel (brother of J. B.) | Violinist and Composer | 1750 | 1817 Vienna |
| Kücken, Friedrich Wilhelm | Song Writer..... | 1810 Hanover.. | 1882 Schwerin |
| Kufferath, Hubert Ferdinand | Composer..... | 1808 Mutheim .. | .... .... |
| Kuhe, Wilhelm..... | Pianist and Arranger.. | 1822 Presburg .. | .... .... |
| Kuhlau, Friedrich..... | Flutist and Composer. | 1786 Hanover... | 1832 Copenhagen |
| Kuhmstedt, Friedrich.... | Composer and Theorist | 1809 Saxe-Weimar | 1858 Eisenach |
| Kuhnau, Johann..... | Composer..... | 1667 Bohemia... | 1722 Leipsic |
| Kullak, Dr. Theodor..... | Pianist and Composer. | 1818 Posen..... | 1882 Berlin |
| Kummer, Friedrich August | Violoncellist and Composer | 1797 Meiningen. | 1879 Dresden |
| Kunzen, Fred. Ludwig.... | Composer..... | 1761 Lübeck.... | 1817 Denmark |
| LABARRE, Theodore..... | Harpist and Composer | 1805 Paris..... | 1870 Paris |
| Labitzky, Josef..... | Dance Composer..... | 1802 Schönfeldt. | 1881 Carlsbad |
| Lablache, Luigi..... | Bass Singer..... | 1794 Naples..... | 1858 Paris |
| Lachner, Franz..... | Composer..... | 1804 Rain (Bavaria) | .... .... |
| Lachner, Ignaz (his brother) | Composer..... | 1807 Bavaria.... | .... .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|-----------------------|-------------------------|
| Lachner, Vincenz (his brother) | Organist and Composer | 1811 .... | .... .... |
| Lachnith, Ludwig Wenzel. | Composer and Arranger | 1746 Prague | 1820 Paris |
| Lacroix, Antoine | Violinist and Composer | 1765 Nancy..... | 1812 Lübeck |
| La Fage, Juste Adrien Le- noir de | Historian, Theorist, and Composer | 1801 Paris..... | 1862 Charenton |
| La Font, Charles Philippe. | Violinist..... | 1781 Paris..... | 1839 Bagnères |
| Lahee, Henry..... | Pianist and Composer. | 1826 Chelsea.... | .... .... |
| Lake, George Handy..... | Composer, Organist, and Journalist | 1827 England... | 1865 London |
| Lalande, Mme. Henriette Clementine (de Méric) | Soprano Singer..... | 1798 Dunkirk... | .... .... |
| Lambert, George Jackson. | Organist and Composer | 1795 Beverley... | 1880 London |
| Lampe, Johann Friedrich. | Composer, Theorist, and Bassoonist | 1703 Saxony.... | 1751 Edinburgh |
| Lamperti, Francesco..... | Singing Teacher..... | 1813 Savona.... | .... .... |
| Lampugnani, Giovanni Bat- tista | Composer..... | 1706 Milan..... | 177- |
| Land, Edward..... | Accompanist and Com- poser | 1815 London.... | 1876 London |
| Langdon, Richard, Mus. B. | Composer..... | 1735 Exeter..... | 1803 Armagh |
| Lange, Mme. Aloysia (b. Weber) | Soprano Singer..... | 17— Mannheim. | 1830 Frankfort |
| Langhans, Dr. Wilhelm... | Historian, Journalist, and Violinist | 1832 Hamburg.. | 1884 |
| Laniere, Nicholas | Composer, Singer, En- graver, and Painter | 1590 (?) London | 1668 London |
| Lanner, Joseph | Dance Composer | 1801 Vienna | 1843 Vienna |
| Lannoy, Edouard Freiherr von | Amateur Composer... | 1787 Brussels... | 1853 Vienna |
| Lanza, Gesualdo..... | Singing Teacher and Composer | 1779 Italy | 1859 London |
| Lassen, Edward..... | Composer..... | 1830 Copenhagen | .... .... |
| Lasso (or Lassus), Orlando di | Composer..... | 1520 (?) Mons... | 1594 Munich |
| Latilla, Gaetano..... | Composer..... | 1710 Naples.... | 1774 |
| Latour, Jean or Thomas .. | Piano-forte Teacher and Arranger | 1765 Paris..... | 1840 Paris |
| Latre, Petit Jan de..... | Composer..... | 1490 .... | .... .... |
| Laub, Ferdinand..... | Violinist..... | 1832 Prague .... | .... .... |
| Lauska, Franz Ignaz..... | Composer..... | 1769 Brünn.... | 1821 Berlin |
| Lavenu, Louis Henry..... | Composer and Violon- cellist | 1818 London... | 1859 Sydney |
| Lavigne, Antoine Joseph.. | Hautboyist..... | 1816 Besançon.. | .... .... |
| Lawes, Henry..... | Composer..... | 1595 Wiltshire .. | 1662 London |
| Lawes, William (his broth- er) | Composer..... | 1582 Salisbury .. | 1645 Chester |
| Lazarus, Henry..... | Clarionetist..... | 1815 London... | .... .... |
| Lebert, Dr. Sigismund.... | Piano-forte Teacher and Editor | 1823 Ludwigs- burg | .... .... |
| Leclair, Jean Marie..... | Violinist and Composer | 1697 Lyons..... | 1764 Paris |
| Lecocq, Charles..... | Composer..... | 1832 Paris..... | .... .... |
| Lederer, Joseph..... | Priest and Composer.. | 1733 Würtemberg | 1796 Ulm |
| Leduc, Philippe..... | Composer..... | 15— Flanders... | .... .... |
| Lee, Alexander..... | Composer, Adapter, and Manager | 1802 London... | 1851 London |
| Leeves, Rev. William..... | Composer..... | 1748 Cumberland | 1828 Somerset- shire |
| Lefébure - Wély, Louis Jacques Alfred | Composer and Organist | 1817 Paris..... | 1869 Paris |
| Legrenzi, Giovanni..... | Composer..... | 1625 Bergamo... | 1690 Venice |
| Leighton, Sir William.... | Gentleman Pensioner and Composer | 15— London.... | 16— |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|---------------------------|--------------------------|
| Le Jeune, Claude or Claudin | Composer..... | c1530 Valencien- ennes | c1606 |
| Lemaire..... | Composer..... | 16— Paris..... | .... .... |
| Lemmens, Mme. Ellen (<i>b.</i> Sherrington) | Soprano Singer..... | 1834 Preston.... | .... .... |
| Lemmens, Chevalier Nico- las Jacques (her husband) | Organist and Composer | 1823 Westerloo .. | 1881 Brussels |
| Lenton, John | Violinist and Composer | 16— England... | 17— London |
| Lenz, Wilhelm von..... | Counsellor and Essayist | 1802 Russia.... | 1883 St. Peters- burg |
| Leo, Leonardo..... | Composer..... | 1694 Naples | 1746 Naples |
| Léon, de Saint-Lubin.... | Violinist and Composer | 1801 Turin..... | .... .... |
| Leslie, Henry David | Choir-master and Com- poser | 1822 London.... | .... .... |
| Lessel, Franz | Composer..... | 1780 Poland | 1839 |
| Lesueur, Jean François... | Composer..... | 1763 Abbeville.. | 1837 Paris |
| Levassuer, Nicolas Prosper | Barytone Singer..... | 1791 | 1871 Paris |
| Leveridge, Richard..... | Bass Singer and Com- poser | 1670 England... | 1758 London |
| Levey, Richard Michael .. | Violinist..... | 1811 Dublin .... | .... .... |
| Levey, William Charles (his son) | Composer..... | 18— Dublin.... | .... .... |
| Leybach, Ignaz..... | Composer and Arranger | 1817 Gambsheim | .... .... |
| Lichfield, Henry..... | Composer..... | 15— England... | 16— |
| Lichtenthal, Dr. Peter.... | Biographer..... | .... .... | .... .... |
| Lickl, Johann Georg..... | Organist and Composer | 1769 Austria.... | 18— Vienna |
| Limpus, Richard..... | Organist and Founder of College of Organ- ists | 1824 Isleworth.. | 1875 London |
| Lind, Mme. Jenny (<i>m.</i> Goldschmidt) | Soprano Singer..... | 1820 Stockholm. | .... .... |
| Lindblad, Adolf Friedrich. | Composer..... | 1804 Stockholm. | 1878 Stockholm |
| Lindley, Robert..... | Violoncellist..... | 1776 Rotherham | 1855 London |
| Lindpaintner, Peter Joseph von | Composer and Con- ductor | 1791 Coblenz... | 1856 Nonnen- horn |
| Linley, George | Song Writer and Li- brettist | c1805 Whitchurch | 1865 London |
| Linley, Thomas | Composer and Organist | 1725 Wells..... | 1795 London |
| Linley, Thomas (his son).. | Composer..... | 1756 Bath | 1778 Linc'nshire |
| Linley, William (his broth- er) | Civil Servitor and Com- poser | 1767 Bath | 1835 London |
| Linwood, Mary..... | Amateur Composer... | 1755 Leicester .. | 1845 Leicester |
| Lipinski, Karl Joseph..... | Violinist..... | 1790 Poland.... | 1861 Galicia |
| Lisle, Claude Joseph Rou- get de | Supposed Composer... | 1760 Montaign.. | 1836 Choisy-le- Roi |
| Liszt, Canon Franz..... | Pianist and Composer. | 1811 Hungary... | .... .... |
| Litoff, Henry Charles | Composer and Pianist. | 1818 London.... | .... .... |
| Liverati, Giovanni..... | Singing Teacher and Composer | 1772 Bologna.... | 18— London |
| Lloyd, Edward..... | Tenor Singer..... | 1845 London.... | .... .... |
| Lobe, Johann Christian... | Essayist and Composer | 1797 Weimar.... | 1848 Leipsic |
| Locatelli, Pietro..... | Violinist..... | 1693 Bergamo... | 1764 Amsterdam |
| Lock (or Locke), Matthew | Organist, Composer, and Defender of No- tation | c1628 Exeter.... | 1677 London |
| Lockey, Charles..... | Tenor Singer..... | 1820 Newbury.. | .... .... |
| Lockey, Mrs. Martha (<i>b.</i> Williams) (his wife) | Contralto Singer..... | 1820 Ludlow.... | .... .... |
| Loder, Edward James | Composer..... | 1813 Bath | 1865 London |
| Loder, John David (his father) | Violinist..... | 17— Bath | 1846 London |
| Loder, George (his neph- ew) | Composer and Con- ductor | 1816 Bath | 1858 Australia |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|--------------------------|-----------------|
| Loder, Miss Kate Fanny (<i>m.</i> Lady Thompson) (his step-sister) | Pianist and Composer. | 1826 Bath..... | .... |
| Logier, Johann Bernard... | Inventor of a System of Teaching | 1780 Kaiserslau- tern | 1846 Dublin |
| Logroscino..... | Composer..... | 17— Naples | 17— Naples |
| Longhurst, William Henry, Mus. D. | Organist and Composer | 1819 Lambeth... | .... |
| Loosemore, Henry, Mus. B. | Composer..... | 16— England... | 1667 Exeter |
| Loosemore, George, Mus. D. (his son) | Organist and Composer | 16— England... | .... |
| Loris (or Loritis, or Rici), Henri (<i>see</i> Glareanus) | | | |
| Lortzing, Gustav Albert... | Composer..... | 1803 Berlin..... | 1852 Berlin |
| Lotti, Antonio..... | Composer..... | 1667 Venice..... | 1740 Venice |
| Louis Ferdinand, Prince.. | Amateur Composer... | 1772 Berlin..... | 1806 Saalfeld |
| Loulié, Étienne..... | Inventor of a Metro- nome and Teacher | 16— France | 17— |
| Lover, Samuel | Novelist, Dramatist, Painter, and Song Writer | 1797 Dublin ... | 1868 Jersey |
| Lowe, Edward | Organist, Composer, and Editor | 1610 Salisbury .. | 1682 Oxford |
| Löwe, Dr. Johann Karl Gottfried | Composer..... | 1796 Stettin..... | 1869 Kiel |
| Lucas, Charles | Composer, Violoncel- list, Conductor, and Organist | 1808 Salisbury .. | 1869 London |
| Lucca, Mme. Pauline (<i>m.</i> Countess Rahden) | Soprano Singer..... | 1840 Vienna..... | .... |
| Lucchesi, Andrea..... | Composer..... | 1741 Venice .... | .... |
| Lulli (or Lully), Jean Bap- tiste de | Composer..... | 1633 Florence... | 1687 Paris |
| Lunn, Henry Charles..... | Essayist, Journalist, and Harmony Teacher | .... | .... |
| Luther, Dr. Martin..... | Reformer and Hymn Writer | 1483 Eisleben... | 1546 Wittemberg |
| Lutz, Wilhelm Meyer.... | Conductor and Com- poser | 1829 Männer- stadt | .... |
| Luzzaschi (or Luzzasco)... | Organist and Composer | 1546 Ferrara.... | 16— |
| Lwoff, General Alexis.... | Adjutant, Violinist, and Composer | 1799 Reval | 1870 Kowno |
| MAAS, Joseph..... | Tenor Singer..... | 18— .... | .... |
| Macari, Giacomo..... | Composer..... | 17— Rome ..... | .... |
| Mace, Thomas | Choir Singer, Lutenist, and Essayist | 1613 England... | 1709 |
| Macfarren, Lady Natalia (<i>b.</i> Andrae) | Translator and Singing Teacher | 18— Lübeck.... | .... |
| Macfarren, Walter Cecil... | Composer and Pianist. | 1826 London... | .... |
| Macirone, Miss Clara An- gela | Composer and Piano- forte Teacher | 1821 London... | .... |
| Mackenzie, Alex. Camp- bell | Composer and Violinist | 1847 Edinburgh. | .... |
| Mackintosh, John | Bassoonist..... | 1767 England... | 1840 London |
| Macque, Giovanni de.... | Composer..... | 1530 Italy ..... | .... |
| M'Guckin, Barton..... | Tenor Singer..... | 18— Armagh ... | .... |
| M'Murdie, Joseph, Mus. B. | Composer..... | 1792 London... | 1878 Merton |
| Mäelzel, Johann Nepomuk | Mechanician and Pirate of a Metronome | 1772 Ratisbon... | 1838 Atlantic |
| Maffei, Marquis Francesco Scipio | Essayist..... | 1675 Verona.... | 175— Verona (?) |
| Magherini, Giuseppe Maria | Composer..... | 1752 Milan ..... | .... |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|--------------------------|--------------------------|
| Mainberger, Johann Carl.. | Composer | 1750 Nuremberg | 1815 Nuremberg |
| Mainzer, Dr. Joseph..... | Sight-singing Teacher. | 1801 Trèves.... | 1851 Manchester |
| Majo, Francesco..... | Composer..... | 1710 Naples.... | 1773 Naples |
| Majorano, Gaetano (<i>see</i> Caffarelli) | | | |
| Malibran, Mme. Maria Fe- licita (<i>b. Garcia</i> ; second <i>m. de Bériot</i>) | Mezzo-soprano Singer. | 1808 Paris..... | 1836 Manchester |
| Mallinger, Mme. Mathilde | Soprano Singer..... | 1846 Agram..... | .... .. |
| Mancini, Francesco..... | Composer..... | 16— Rome..... | 1731 Rome |
| Manelli, Francesco..... | Composer..... | 16— Tivoli..... | 1650 Venice |
| Manfredini, Vincenzo..... | Composer and Theorist | 17— Milan..... | 1796 |
| Mangold, Carl Georg..... | Pianist, Composer, and Theorist | 1812 Darmstadt. | .... .. |
| Manns, August..... | Conductor..... | 1825 Stettin.... | .... .. |
| Manza, Carlo..... | Composer..... | 16— Brescia.... | 17— |
| Manzuoli, Giovanni..... | Soprano Singer..... | 1725 Florence... | .... .. |
| Mara, Mme. Gertrude Eliza- beth (<i>b. Schmehling</i>) | Soprano Singer and Vi- olinist | 1749 Cassel.... | 1833 Revel |
| Marbeck (or Merbeck), John, Mus.B. | Organist and Adapter. | 1523 England... | 1605 Windsor |
| Marcello, Benedetto..... | Composer and Essayist | 1686 Venice.... | 1739 Brescia |
| Marchand, Louis..... | Clavecinist and Organ- ist | 1669 Lyons..... | 1732 Paris |
| Marenzio, Luca..... | Composer..... | 1556 Bergamo... | 1599 Rome |
| Marescalchi, Luigi..... | Composer..... | 1740 Rome..... | 18— Naples |
| Maria Antonia, Crown Princess of Saxony | Composer..... | 1724 | 1782 Dresden |
| Mariani, Angelo..... | Composer..... | 1822 Ravenna... | 1873 Genoa |
| Mario, Giuseppe, Count di Candia | Tenor Singer..... | 1812 Genoa..... | 1883 Rome |
| Markull, Friedrich Wil- helm | Composer and Journal- ist | 1816 Elbing.... | .... .. |
| Mariani, Count Marco... | Composer..... | 1803 Italy..... | 1849 Bologna |
| Marpurg, Friedrich Wil- helm | Composer and Theorist | 1718 Branden- burg | 1795 Berlin |
| Marriott, Miss Annie..... | Soprano Singer..... | 1859 Nottingh'm | .... .. |
| Marschner, Dr. Heinrich. | Composer..... | 1796 Zittau..... | 1861 Hanover |
| Marsh, Alphonso..... | Choir Singer and Com- poser | 1627 Westminst'r | 1681 Westminst'r |
| Martin, George William... | Choir-master and Com- poser | 1825 England... | 1881 Wands- worth |
| Martin (or Martini), Johann | Composer..... | 17— Bavaria.... | 1809 Paris |
| Martin (or Martini, or Spag- nuolo), Vincenzo | Composer..... | 1754 Valencia... | 1810 St. Peters- burg |
| Martini, Padre Giambat- tista | Composer, Theorist, and Historian | 1706 Bologna... | 1784 Bologna |
| Martini, Giovanni Battista. | Organist and Composer | 17— Milan..... | .... .. |
| Martorelli, Antonio..... | Composer..... | 1531 Padua..... | 1556 Padua |
| Marx, Dr. Adolph Bern- hard | Theorist, Essayist, and Composer | 1795-9 (?) Halle. | 1866 Berlin |
| Mascheck, Paul..... | Composer..... | 17— Vienna.... | 181— Vienna |
| Mascheck, Vincenz (his el- der brother) | Composer and Pianist. | 1762 Bohemia.. | 1826 Prague |
| Mason, John, Mus.B..... | Prebendary, Theorist, and Choir Singer | 14— England... | 1547 |
| Mason, Lowell, Mus.D... | Adapter and Choir- master | 1792 Medfield (Mass.) | 1872 New Jersey |
| Mason, Rev. William..... | Prebendary and Es- sayist | 1725 Hull..... | 1797 Aston |
| Massé, Félix Marie Victor. | Composer..... | 1822 Lorient.... | .... .. |
| Massenet, Jules Emile Fré- déric | Composer..... | 1842 St. Etienne. | .... .. |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|---------------------------|--------------------------|
| Massenzio, Domenico..... | Composer | 16— Italy ..... | .... |
| Masson, Miss Elizabeth... | Mezzo-soprano Singer, Editor, and Founder of Society of Female Musicians | 17— | °1865 London |
| Materna, Madame Amalie (<i>m.</i> Friedrich) | Soprano Singer..... | 1845 Styria ..... | .... |
| Mather, Samuel..... | Composer, Editor, and Organist | 1783 Sheffield... | 1824 |
| Mattei, Tito..... | Composer, Conductor, and Teacher Piano- forte | 1841 Naples .... | .... |
| Mattheson, Johann..... | Composer, Tenor Sing- er, and Essayist | 1681 Hamburg.. | 1764 Berlin |
| Mattioli, Andrea | Composer | 16— Italy..... | .... |
| Maurer, Ludwig Wilhelm. | Composer and Violinist | 1789 Potsdam... | 1878 St. Peters- burg |
| Maybrick, Michael (known as Stephen Adams) | Barytone Singer and Composer | 18— Liverpool.. | .... |
| Mayer, Carl..... | Pianist and Composer. | 1799 Königsberg | 1862 Dresden |
| Mayer, Johann Simon... | Composer | 1763 Bavaria.... | 1845 Bergamo |
| Maynard, Walter (Thomas Willert Beale) | Composer and Essayist | 1831 London.... | .... |
| Mayseder, Joseph..... | Violinist and Composer | 1789 Vienna | 1863 Vienna |
| Mazas, Jacques Féreol... | Violinist and Composer | 1782 Béziers | 1849 Cambrai |
| Mazzinghi, Joseph..... | Composer and Director | 1765 London.... | 1844 Bath |
| Mederitsch, Johann..... | Composer | 17— Bohemia.... | .... |
| Mehlig, Mlle. Anna..... | Pianist..... | 1846 Stuttgart... | .... |
| Méhul, Etienne Henri... | Composer | 1763 Givet..... | 1817 Paris |
| Meibom (or Meibomius), Marcus | Historian and Trans- lator | 1630 Schleswig.. | 1711 Utrecht |
| Meiland, Jacob..... | Composer..... | 1542 Senften- berg | 1593 |
| Mejo, August Wilhelm ... | Composer | 1793 Rossen .... | .... |
| Mel (or Mell), Rinaldo... | Composer | °1530 Liège..... | °1600 |
| Melani, Alessandro..... | Composer | 16— Pistoja.... | .... |
| Mell, David..... | Violinist and Clock- maker | 16— London.... | .... |
| Mellon, Alfred | Conductor and Com- poser | 1820 Birmingh'm | 1867 London |
| Mendel, Hermann..... | Lexicographer and Es- sayist | 1834 Halle..... | 1876 Berlin |
| ≠ Mendelssohn - Bartholdy, Jacob Ludwig Felix, Ph.D. | Composer, Conductor, and Pianist | 1809 Hamburg.. | 1847 Leipsic |
| Mengelius, Georg | Composer..... | 16— Bamberg... | .... |
| Mengoli, Pietro | Acoustician..... | 1626 Bologna ... | 1679 Bologna |
| Mengozi, Bernardo | Tenor Singer, Com- poser, and Singing Teacher | 1758 Florence... | 1800 Paris |
| Menter, Joseph..... | Violoncellist..... | 1808 Bavaria.... | 1856 Munich |
| Menter, Mme. Sophie (<i>m.</i> Popper) (his daughter) | Pianist..... | 1848 Munich.... | .... |
| Merbeck (<i>see</i> Marbeck) | | | |
| Mercadante, Saverio..... | Composer | 1797 Altamura (Naples) | 1870 Naples |
| Mercy (or Mercì), Louis .. | Flutist and Composer. | 17— England.. | .... |
| Merkel, Gustav..... | Organist and Composer | 1827 Saxony.... | .... |
| Mersenne (or Mersennus), Marin | Acoustician and Math- ematician | 1588 Oise..... | 1648 Paris |
| Merula, Tarquinio..... | Composer and Organist | °1592 Bergamo... | 1639 Bergamo |
| Merulo, Claudio..... | Composer, Organist, and Teacher | 1533 Coreggio... | 1604 Parma |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---------------------------------|--------------------------------|--------------------------|
| Metastasio (so called), Pietro Antonio Domenico Bonaventura (<i>ſ. Trapassi</i>) | Poet and Composer... | 1698 Rome | 1782 Vienna |
| Meves, Augustus Antoine Cornelius | Arranger..... | 1785 London.... | 1859 London |
| Meyer, Leopold de..... | Pianist..... | 1814 Baden..... | 1883 Dresden |
| Meyerbeer, Jacob or Giacomo | Composer..... | 1791 or '94 Berlin | 1864 Paris |
| Milanollo, Maria..... | Violinist..... | 1832 Sevigliano . | 1848 Paris |
| Milanollo, Teresa (her sister) | Violinist..... | 1827 Sevigliano . | .... .... |
| Milder, Madame Anna (<i>m. Hauptmann</i>) | Soprano Singer..... | 1785 Constanti- nople | 1838 Berlin |
| Miller, Edward, Mus.D... | Composer and Organist | 1731 Norwich... | 1807 Doncaster |
| Miller, Julius..... | Composer..... | 1782 Dresden... | 1851 Charlotten- burg |
| Milton, John..... | Scrivener and Com- poser | 1576 Milton (Oxon) | 1646 London |
| Milton, John (his son) | Poet and Organist.... | 1608 London... | 1674 London |
| Mingotti, Madame Regina (<i>ſ. Valentini</i>) | Soprano Singer..... | 1728 Naples.... | 1807 Neuborg |
| Misliweczeck, Joseph.... | Composer..... | 1736 Prague | 1781 Rome |
| Mizler (or Mitsler), Lorenz Christoph | Biographer and Theo- rist | 1711 Heidenheim | 1778 Warsaw |
| Moliue, Bernhard..... | Violinist and Composer | 1803 Nuremberg | 1869 Canstatt |
| Mondonville, Jean Joseph Capanea | Composer..... | 1711 Narbonne.. | 1773 Paris |
| Monk, Edwin George, Mus.D. | Composer, Editor, and Organist | 1819 Frome..... | .... .... |
| Monk, William Henry, Mus.D. | Composer, Editor, and Organist | 1823 London.... | .... .... |
| Monpou, François Louis Hippolyte | Composer..... | 1804 Paris..... | 1841 Orleans |
| Monsigny, Pierre Alexandre | Composer..... | 1729 St. Omer... | 1817 Paris |
| Monte, Philippe..... | Composer..... | 1721 or '22 Mons or Mechlin | 1603 Cambrai |
| Monteverde, Claudio | Composer..... | 1568 Cremona.. | 1643 Venice |
| Montgeroult, Mme. Henrietta | Pianist and Composer. | 17— France.... | 1808 Paris |
| Monti, Gaetano..... | Composer..... | 1750 Ferrara.... | .... .... |
| Montigny, Mme. Caroline (<i>m. Rémaury</i>) | Pianist..... | 1843 Arrière.... | .... .... |
| Moore, Thomas..... | Poet and Composer... | 1779 Dublin | 1852 Devizes |
| Mooreherd, John..... | Composer..... | 17— Ireland.... | 1804 London |
| Morales, Christofero..... | Composer and Choir Singer | 1515 Seville.... | Rome |
| Mori, Frank..... | Composer and Singing Teacher | 1820 London.... | 1873 France |
| Mori, Nicolas (his father) . | Violinist..... | 1793 London.... | 1839 London |
| Morlacchi, Francesco.... | Composer..... | 1784 Perugia.... | 1841 Innsbruck |
| Morley, Thomas, Mus.B.. | Composer and Theorist | 1563 London.... | 1604 London |
| Morley, William, Mus.B.. | Choir Singer and Com- poser | 16— England... | 1731 London |
| Mornington, Garrett Colley Wellesley, Earl of, Mus.D. | Composer..... | 1735 Dangan (Ireland) | 1781 Kensington |
| Moscheles, Ignaz..... | Pianist and Composer. | 1794 Prague | 1870 Leipsic |
| Mosel, Ignaz Franz von.. | Essayist and Arranger. | 1772 Vienna | 1844 Vienna |
| Moskowski, Moritz..... | Pianist and Composer. | 1854 Berlin..... | .... .... |
| Mounsey (<i>ſee Bartholomew</i>) | | | |
| Mount-Edgecumbe, Richard Edgecumbe, Earl of | Composer and Histori- an | 1764 England... | 1839 |
| Mouton, Jean..... | Composer..... | 1475 Somme.... | 1522 St. Quentin |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|---------------------------|------------------|
| Mozart, Johann Chrysostom Wolfgang Amadeus | Composer..... | 1756 Salzburg... | 1791 Vienna |
| Mozart, Leopold (his father) | Violinist and Theorist. | 1719 Augsburg.. | 1787 Salzburg |
| Mozart, Maria Anna (his daughter) | Pianist..... | 1751 Salzburg... | 1829 Salzburg |
| Mozart, Wolfgang Amadeus junior (her nephew) | Pianist and Composer. | 1791 Vienna | 1844 Carlsbad |
| Mudie, Thomas Mollison.. | Composer..... | 1809 Chelsea.... | 1876 London |
| Muffat, August Gottlieb... | Organist and Composer | 1690 Weissenfels | 1770 Vienna |
| Muffat, Georg (his father). | Composer and Organist | 1654 N. Germany | 1704 Passau |
| Müller, Adolph..... | Composer..... | 1802 Hungary... | ..... |
| Müller, August Eberhardt. | Composer, Organist, and Pianist | 1767 Hanover... | 1817 Weimar |
| Müller, Wenzel..... | Composer..... | 1767 Turnau.... | 1835 Baden |
| Mundy, John..... | Composer and Organist | 15— England... | 1630 Windsor |
| Mundy, William (his father) | Choir Singer and Composer | 1540 England... | 1591 London |
| Muris (or Meurs), Jean de. | Theorist..... | 1300 Normandy. | 1370 |
| Musard, Philippe..... | Dance Composer | 1793 Paris..... | 1859 Auteuil |
| NÄGELI, Hans Georg.... | Publisher, Antiquary, and Composer | 1768 Zurich..... | 1836 Zurich |
| Naldi, Giuseppe..... | Bass Singer..... | 1770 Bologna... | 1819 Paris |
| Nanini, Giovanni Bernardino | Composer..... | 1530 Vallerano.. | 1624 Rome |
| Nanini, Giovanni Maria (his brother) | Composer and Teacher | 1550 Vallerano.. | 1607 Rome |
| Nardini, Pietro..... | Violinist and Composer | 1722 Leghorn... | 1793 Florence |
| Nares, James, Mus.D.... | Composer and Organist | 1715 Stanwell (Middlesex) | 1783 Westminster |
| Nasolini, Sebastiano..... | Composer..... | 1770 Venice..... | 18— |
| Nathan, Isaac..... | Composer and Singing Teacher | 1792 Canterbury. | 1864 Sydney |
| Naudin, Emilio..... | Tenor Singer..... | 1823 Parma..... | ..... |
| Naumann, Johann Gottlieb | Composer..... | 1741 Dresden... | 1794 Berlin |
| Nava, Gaetano..... | Singing Teacher..... | 1802 Milan..... | 1875 Milan |
| Neate, Charles..... | Pianist and Composer. | 1784 London.... | 1877 Brighton |
| Neithardt, August Heinrich | Choir-master..... | 1793 Schleiz.... | 1861 Berlin |
| Neruda, Johann Baptist Georg | Violinist, Violoncellist, and Composer | 1707 Rosic (Bohemia) | 1780 Dresden |
| Neruda, Mme. Wilhelmina (m. Norman) | Violinist..... | 1840 Brünn..... | ..... |
| Neri, San Filippo..... | Priest and Founder of Oratorio | 1515 Florence... | 1595 Rome |
| Nessler, Viktor..... | Composer..... | 1841 Baer..... | ..... |
| Neubauer, Franz..... | Composer..... | 17— Bohemia... | 1795 |
| Neukomm, Le Chevalier Sigismund | Composer..... | 1778 Salzburg... | 1858 Paris |
| Neumann, Leopold..... | Composer..... | 1748 Dresden... | ..... |
| Neumark, Georg Christian | Choral Composer.... | 1621 Mühlhausen | 1681 Weimar |
| Nicholson, Charles..... | Flutist and Composer. | 1795 Liverpool.. | 1837 London |
| Nicholson, Richard..... | Composer..... | 1575 England... | 1639 Oxford |
| Nicolai, Otto..... | Composer and Conductor | 1810 Königsberg | 1849 Berlin |
| Nicolini (so called), Ernest (b. Nicolas) | Tenor Singer..... | 1834 Tours..... | ..... |
| Nicolini, Giuseppe..... | Composer..... | 1768 Piacenza... | ..... |
| Nicolini, Cav. (so called) (b. Grimaldi) | Soprano Singer..... | 1673 Naples.... | 17— |
| Nicolo (see Isouard) | | | |
| Niedermeyer, Louis..... | Composer..... | 1802 Geneva.... | 1861 Paris |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--------------------------------------|---------------------------|----------------|
| Niemann, Albert | Tenor Singer..... | 1831 Magdeburg | .... |
| Nilssen, Madame Christine (<i>m. Rouzaud</i>) | Soprano Singer..... | 1843 Sweden.... | .... |
| Nissen, Georg Nicolaus von | Biographer..... | 1761 Denmark.. | 1826 Salzburg |
| Nohl, Dr. Carl Friedrich Ludwig | Essayist..... | 1831 Westphalia. | .... |
| Notker, Labeo..... | Abbot, Theorist, and Composer | 9— | 1022 St. Gall |
| Nottebohm, Martin Gustav | Biographer..... | 1817 Westphalia. | .... |
| Nourrit, Adolphe..... | Tenor Singer..... | 1802 Montpellier | 1839 Naples |
| Novello, Mme. Clara Anas- tasia (<i>m. Countess Gig-</i> <i>liucci</i>) | Soprano Singer..... | 1818 London.... | .... |
| Novello, Vincent (her fa- ther) | Composer, Organist, and Publisher | 1781 London.... | 1861 Nice |
| OAKELEY, Sir Herbert Stanley, Mus.D. | Composer, Organist, and Lecturer | 1830 Ealing..... | .... |
| Oberthür, Carl..... | Harpist and Composer | 1819 Munich.... | .... |
| Obrecht, Jacob..... | Composer..... | 1440 Holland.... | .... |
| O'Carolan, Turlough..... | Composer and Harpist | 1670 Meath..... | 1738 Aldesford |
| Ockenheim (or Ockeghem, or Okeghem, or Oken- heim), Joannes | Composer..... | 1413 Flanders.. | 1513 Tours |
| Oecsten, Theodor..... | Arranger..... | 1813 Berlin..... | 1870 Berlin |
| Oehler, Jacob Friedrich... | Pianist and Composer. | 17— Stuttgart... | 18— Paris |
| Oelschlegel, Johann..... | Organist and Composer | 1724 Bohemia.... | .... |
| Offenbach, Jacques..... | Composer..... | 1819 Cologne... | 1870 Paris |
| Offendingen, Heinrich von | Minnesinger..... | 11— Germany... | 12— |
| Ohlhorst, Johann Christian | Composer..... | 1753 Brunswick.. | 1812 Poland |
| O'Leary, Arthur..... | Composer and Pianist. | 1834 Killarney.. | .... |
| O'Leary, Mrs. Rosetta (<i>b.</i> <i>Vinning</i>) (his wife) | Composer..... | .... | .... |
| Oliphant, Thomas..... | Editor..... | 1799 | 1873 London |
| Onslow, George..... | Composer..... | 1784 Clermont- Ferrand | 1853 Clermont |
| Ornithoparcus (so called), Andreas (<i>b. Vogelsang</i>) | Theorist..... | 1480 Meiningen. | 15— |
| Ortigne, Joseph Louis de.. | Lexicographer and Es- sayist | 1802 Cavailon.. | 1866 Paris |
| Osborne, George Alexander | Pianist and Composer. | 1806 Limerick... | .... |
| Oswald, Heinrich Sieg- mund | Composer..... | 1751 Silesia.... | .... |
| Oswald, James..... | Scottish Collector.... | 1720 .... | .... |
| Ottani, Bernardo..... | Composer..... | 1748 Turin..... | .... |
| Otto, Ernst Julius..... | Composer..... | 1804 Königsberg | 1877 Dresden |
| Oury, Mme. Anna Caroline (<i>b. de Belleville</i>) | Pianist..... | 1806 Bavaria.... | 1880 Munich |
| Oury, James Anthony (her husband) | Violinist..... | 1800 London.... | 1884 Norwich |
| Ouseley, Rev. Sir Freder- ick Arthur Gore, Bart., Mus.D., M.A. | Composer and Theorist | 1825 London.... | .... |
| Overend, Marmaduke | Composer and Theorist | 17— England.. | 1790 |
| Owen, John..... | Composer..... | 1821 Chester.... | 1883 Chester |
| PACCHIEROTTI, Gasparo.. | Soprano Singer..... | 1744 Ancona.... | 1821 Padua |
| Pachelbel, Johann..... | Composer and Organist | 1653 Nuremberg | 1706 Nuremberg |
| Pachmann, Vladimir de... | Pianist..... | 1842 Russia.... | .... |
| Pacini (or Paccini), Gio- vanni | Composer..... | 1796 Catania.... | 1867 Pescaia |
| Paer, Ferdinando..... | Composer..... | 1771 Parma.... | 1839 Paris |
| Paesiello, Giovanni..... | Composer..... | 1741 Tarento.... | 1815 Naples |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|--|-----------------------------|--------------|
| Paganelli, Giuseppe Antonio | Composer..... | 17— Padua..... | 17— Madrid |
| Paganini, Nicolo..... | Violinist and Composer | 1784 Genoa..... | 1840 Nice |
| Pagliari, Giovanni Maria. | Composer..... | 16— Florence.... | .... |
| Paine, Dr. John Knowles. | Organist and Composer | 1839 Portland (U. S. A.) | .... |
| Paladilhe, Emile..... | Composer..... | 1844 Montpellier | .... |
| Palestrina, Giovanni Pier-luigi da | Composer..... | 1528 or '29 Palestrina | 1594 Rome |
| Pallavicino, Benedetto.... | Composer..... | 1570 Cremona... | 16— |
| Palma, Filippo..... | Singer and Composer. | 17— Naples.... | .... |
| Pampani, Antonio Gaetano | Composer..... | 17— Fano..... | .... |
| Panofka, Heinrich..... | Violinist, Composer, and Singing Teacher | 1807 Breslau.... | .... |
| Panseron, Auguste..... | Composer and Singing Teacher | 1796 Paris..... | 1859 Paris |
| Paradies (or Paradis), Fräulein Marie Therese von | Pianist, Singer, and Composer | 1759 Vienna.... | 1824 Vienna |
| Paradies (or Paradisi), Pietro Domenico | Composer and Clavecinist | 1710 Naples.... | 1792 Venice |
| Pareja, Bartolomeo Ramo. | Theorist..... | 14— Spain..... | 14— Bologna |
| Parepa, Mme. Euphrosyne de Boyesku (<i>m. Rosa</i>) | Soprano Singer..... | 1836 Edinburgh. | 1874 London |
| Paris, Aimé..... | Propagator of Numerical Notation | 1798 .... | .... |
| Parish (<i>see</i> Alvars) | | | |
| Parke, John..... | Hautboyist and Composer | 1745 London.... | 1829 London |
| Parke, Miss Maria Hester (his daughter) | Soprano Singer, Pianist, and Composer | 1775 London.... | 1822 London |
| Parke, William Thomas (her uncle) | Hautboyist, Composer, and Autobiographer | 1762 London.... | 1847 London |
| Parry, Charles Hubert Hastings, Mus.D. | Composer..... | 1848 Gloucester. | .... |
| Parry, John..... | Harpist, Collector, and Composer | 17— Rhuabon.. | 1782 Wales |
| Parry, John..... | Composer, Collector, Dramatist, and Essayist | 1776 Denbigh... | 1851 London |
| Parry, John Orlando (his son) | Humorous Singer, etc. | 1810 London.... | 1879 Molesey |
| Parry, Joseph, Mus.D.... | Composer and Bass Singer | 1841 Merthyr-Tydvil | .... |
| Parson, William, Mus.D.. | Composer..... | 1750 London.... | 1810 London |
| Parsons, Robert..... | Choir Singer and Composer | 1535 Exeter.... | 1569 Newark |
| Parsons, Sir Wm., Mus.D. | Singer, Composer, and Magistrate | 1746 London.... | 1817 London |
| Pasdeloup, Jules Étienne.. | Conductor..... | 1819 Paris..... | .... |
| Pasquini, Bernardo..... | Composer and Organist | 1637 Tuscany... | 1710 Rome |
| Pasta, Madame Giuditta (<i>b. Negri</i>) | Soprano Singer..... | 1798 Como..... | 1865 Como |
| Patey, Mme. Janet Monach (<i>b. Whytock</i>) | Contralto Singer..... | 1842 London.... | .... |
| Paton (<i>see</i> Wood) | | | |
| Patti, Mme. Adelina Juana Maria (<i>m. Countess Caux</i>) | Soprano Singer..... | 1843 Madrid.... | 1894 |
| Pauer, Ernst..... | Pianist, Composer, and Lecturer | 1826 Vienna.... | .... |
| Pavesi, Stefano..... | Composer..... | 1781 Crema..... | 18— |
| Paxton, Stephen..... | Composer..... | 1735 England... | 1787 London |
| Paxton, William (his brother) | Composer and Violoncellist | 17— England... | 1781 |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--------------------------------------|-------------------|-------------------|
| Payer, Hieronymus..... | Piano-forte Teacher and Composer | 1787 Vienna.... | 1846 Vienna |
| Peace, Albert Listor, Mus. D. | Organist..... | 1845 Huddersfield | .... |
| Pearce, Charles William, Mus. D. | Organist and Composer | 18— Salisbury.. | .... |
| Pearsall, Robert Lucas de. | Composer..... | 1795 Clifton.... | 1856 Wartensee |
| Pearson (or Peerson, or Pierson), Martin | Composer..... | 15— England... | 1650 London |
| Pepusch, Johann Christoph, Mus. D. | Composer..... | 1667 Berlin..... | 1752 London |
| Percy, John..... | Tenor Singer, Organist, and Composer | 17— | 1797 London |
| Perez, Davide..... | Composer..... | 1711 Naples.... | 1778 Lisbon |
| Pergolese, Giovanni Battista | Composer..... | 1710 Jesi..... | 1736 Pozzuoli |
| Peri, Jacopo..... | Composer, Singer, and Lutenist | 1556 Florence... | 16— Florence |
| Perillo, Salvatore..... | Composer..... | 1731 Naples.... | 1793 |
| Perry, George..... | Violinist, Chorister, and Composer | 1793 Norwich... | 1862 London |
| Persiani, Madame Fanny (b. Tuccinardi) | Soprano Singer..... | 1812 Rome..... | 1867 Passy |
| Persius, Louis Luc Loiseau de | Violinist, Conductor, and Composer | 1769 Metz..... | 1819 Paris |
| Perti, Jacopo Antonio.... | Composer..... | 1661 Bologna... | 1756 Bologna |
| Perve, Nicolo..... | Composer..... | 15— Italy..... | .... |
| Pescetti, Giovanni Battista | Composer..... | 17— Venice.... | 1758 Venice |
| Petrella, Enrico..... | Composer..... | 1813 Palermo... | 1877 Genoa |
| Petri, Georg Gottfried.... | Composer..... | 1715 Sorau.... | 1795 |
| Pevernage, Andreas..... | Composer..... | 1543 Courtrai.. | 1591 Antwerp |
| Pfeiffer, Johann..... | Composer..... | 1697 Nuremberg | 1761 |
| Philidor, François André Danican | Composer and Chess Player | 1726 Dreux.... | 1795 London |
| Phillips, Peter (or Pietro Filippi) | Composer and Priest.. | 1560 England... | 1628 Soignies |
| Phillips, Arthur..... | Composer and Organist | 1605 Winchester. | 162— Oxford |
| Phillips, Henry..... | Barytone Singer and Composer | 1801 Bristol.... | 1876 Dalston |
| Phillips, William Lovell.. | Composer and Violoncellist | 1816 Bristol.... | 1860 London |
| Philp, Miss Elizabeth.... | Composer and Essayist | 18— Falmouth.. | .... |
| Piatti, Alfredo..... | Violoncellist and Composer* | 1822 Bergamo... | .... |
| Piccini, Nicolo Gaetano... | Composer..... | 1728 Naples.... | 1800 Passy |
| Piccolomini, Mlle. Maria.. | Soprano Singer..... | 1834 Sienna.... | .... |
| Pichel, Wenzel..... | Violinist and Composer | 1740 Bohemia... | 1805 Vienna |
| Pierson, Henry Hugo..... | Composer..... | 1815 Oxford.... | 1873 Leipsic |
| Pierson, Martin, Mus. B... | Composer..... | 1585 England... | 1650 London |
| Piggott, Francis..... | Organist and Composer | 16— England... | 1736 London |
| Pignani..... | Composer..... | 16— Italy..... | .... |
| Pilkington, Francis, Mus. B. | Composer and Lutenist | 1570 England... | 16— |
| Pinsuti, Cav. Ciro..... | Composer and Singing Teacher | 1829 Sienna.... | .... |
| Pinto (so called), George Frederick (b. Sauters) | Composer, Pianist, and Violinist | 1786 Lambeth... | 1806 Chelsea |
| Pinto, Thomas (his grandfather) | Violinist..... | 1715 England... | 1773 Ireland |
| Piozzi, Gabriele..... | Singer, Teacher, and Composer | 17— Florence... | 1809 Denbighshire |
| Pisari, Pasquale..... | Composer..... | 1725 Rome..... | 1778 Rome |
| Pisaroni, Mme. Benedetta Rosamunda | Contralto Singer..... | 1793 Piacenza... | 1872 Piacenza |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|----------------------------|--------------------|
| Pischek, Johann Baptist .. | Barytone Singer | 1814 Prague ... | 1873 Stuttgart |
| Pitischio, Francesco | Composer | 17— Rome ..... | ..... |
| Pixis, Friedrich Wilhelm .. | Organist and Composer .. | 1786 Mannheim .. | 1843 Prague |
| Pixis, Johann Peter (his brother) | Pianist and Composer .. | 1788 Mannheim .. | 1874 Baden |
| Plachy, Wenzel | Composer | 1785 Klopotowitz .. | 1858 |
| Plaidy, Ludwig | Piano-forte Teacher .. | 1810 Saxony | 1874 Leipsic |
| Planquette, Robert | Composer | 1850 Paris ..... | ..... |
| Plantade, Charles Henri .. | Singing Teacher and Composer | 1764 Pontoise | 1839 Paris |
| Plato | Philosopher and Theorist | 429 B.C. Athens. | 347 B.C. Athens |
| Platone, Luigi | Composer | 17— Naples ..... | ..... |
| Pleyel, Camille | Composer, Piano-forte Maker, and Publisher | 1792 Strasburg .. | 1855 Paris |
| Pleyel, Ignaz Joseph (his father) | Composer | 1757 Rupperts-thal | 1831 Paris |
| Pleyel, Mme. Marie Félicité Denise (<i>b. Moke</i>) (wife of Camille) | Pianist | 1811 Paris | 1875 Brussels |
| Pohl, Carl Ferdinand | Biographer | 1819 Darmstadt .. | ..... |
| Poise, Ferdinand | Composer | 1828 Nîmes ..... | ..... |
| Poizsl, Johann Nepomuk von | Composer | 1783 Bavaria ..... | ..... |
| Polani, Girolamo | Composer | 16— Venice ..... | ..... |
| Pole, William, Mus.D., F.R.S. | Engineer and Acoustician | 1814 Birmingham | ..... |
| Polledro, Giovanni Battista | Composer and Violinist | 1776 or '81 Turin | 1853 Turin |
| Pollini, Francesco | Pianist and Composer .. | 1763 or '74 or '78 Illyria | 1847 Milan |
| Ponchielli, Amilcare | Composer | 1834 Cremona ..... | ..... |
| Poniatowski, Joseph Michael Xavier Francis John, Prince of Monte Rotondo | Composer | 1816 Rome | 1873 Chiselhurst |
| Pons, José | Composer | 1768 Catalonia .. | 1818 Valencia |
| Pontio (or Ponzio), Pietro. | Theorist | 15— Parma | 16— |
| Poole, Miss Elizabeth (<i>m. Bacon</i>) | Mezzo-soprano Singer, | 1820 London ..... | ..... |
| Poole, Miss (<i>see</i> Dickons) | | | |
| Porpora, Nicolo | Composer and Singing Teacher | 1686 Naples | 1767 Naples |
| Porsile, Giuseppe | Composer | 16— Bologna | 17— |
| Porta, Costanzo | Monk and Composer .. | 1520 Cremona | 1601 Loretto |
| Porta, Francesco della | Composer | 1590 Milan | 1660 Milan |
| Porta, Giovanni | Composer | 1690 Venice | 1740 Munich |
| Porter, Samuel | Organist and Composer .. | 1733 Norwich | 1810 Canterbury |
| Porter, Walter | Choir Singer and Composer | 1600 England | 1659 Westminster |
| Portinaro, Francesco | Composer | 1530 Italy ..... | ..... |
| Portman, Richard | Composer and Organist | 16— England ..... | ..... |
| Portmann, Johann Gottlieb | Theorist | 1739 Königsbrück | 1822 Darmstadt |
| Portogallo (so called) (Simao), Marco Il | Composer | 1763 Lisbon | 1829 or '30 Lisbon |
| Postans, Miss (<i>see</i> Shaw) | | | |
| Pott, August | Violinist | 1806 Hanover ..... | ..... |
| Potter, Philip Cipriani Hamblly | Pianist and Composer .. | 1792 London | 1871 London |
| Præger, Ferdinand Christian Wilhelm | Piano-forte Teacher, Composer, and Lecturer | 1815 Leipsic ..... | ..... |
| Præger, Heinrich Aloys (his father) | Violinist and Director. | 1790 Germany .. | 1854 Magdeburg |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|--------------------------|--------------------------------|
| Prätorius, Johann..... | Composer..... | 1634 Quedlinb'rg | 1705 Halle |
| Prätorius, Michael (Schultz) | Historian and Com- poser | 1571 Thuringia.. | 1621 Wolfenbü- tel |
| Prati, Alessio..... | Composer..... | 1746 Ferrara.... | 1788 Ferrara |
| Prato (<i>see</i> Despres) | | | |
| Pratt, John..... | Organist, Composer, and Adapter | 1772 Cambridge. | 1855 |
| Pratten, Robert Sidney... | Flutist..... | 1824 Bristol.... | 1873 London |
| Predieri, Luc-Antonio.... | Composer..... | 1688 Bologna... | 1769 Bologna |
| Preindl, Joseph..... | Composer and Organist | 1758 Marbach.. | 1823 Vienna |
| Prentice, Thomas Ridley.. | Pianist, Essayist, and Composer | 1842 Leeds..... | .... |
| Prescimonius, Nicolaus Jo- sephus | Composer..... | 1669 Sicily..... | .... |
| Prescott, Miss Oliveria Louisa | Composer and Theorist | 1842 London.... | .... |
| Pring, Jacob Cubitt..... | Organist and Composer | 1771 Lewisham . | 1799 |
| Pring, Joseph (his brother) | Composer..... | 1776 Kensington | 1842 Bangor |
| Prioli, Giovanni..... | Theorist..... | 15— Venice..... | 16— |
| Proch, Heinrich..... | Composer..... | 1809 Vienna.... | 1878 Vienna |
| Prout, Ebenezer, B.A.... | Composer and Journal- ist | 1835 Oundle.... | .... |
| Prudent, Emile..... | Pianist and Composer. | 1817 Angoulême. | 1863 Paris |
| Prume, François Hubert.. | Violinist and Composer | 1816 Liège..... | 1849 Stavelot |
| Prumier, Antoine..... | Harpist and Composer | 1794 Paris..... | 1868 Paris |
| Ptolemy, Claudius..... | Astronomer and Theo- rist | 70 Pelusium.. | 1— |
| Pucitta, Vincenzo..... | Composer..... | 1778 Rome..... | 1851 Milan |
| Puget, Mademoiselle Loisa (<i>m.</i> Lemoine) | Song Composer..... | 1810 Paris..... | .... |
| Pugnani, Gaetano..... | Violinist and Composer | 1727 Turin..... | 1803 Turin |
| Purcell, Daniel..... | Organist and Composer | 1660 Westminst'r | 1718 London |
| Purcell, Henry (his father) | Choir Singer, Violinist, and Composer | 16— Westminst'r | 1664 Westminst'r |
| Purcell, Henry (his son).. | Composer and Organist | 1658 Westminst'r | 1695 Westminst'r |
| Purcell, Thomas (his uncle) | Composer..... | 16— England... | 1682 Westminst'r |
| Puschmann, Adam..... | Master Singer..... | 15— Görlitz.... | .... |
| Puzzi..... | Hornist..... | 18— Italy..... | 18— London |
| Pyne, James Kendrick.... | Organist and Composer | 1810 London.... | .... |
| Pyne, James Kendrick, Jr. (his son) | Organist and Composer | 1852 Bath..... | .... |
| Pyne, Miss Louisa Fanny (<i>m.</i> Bodda) (his cousin) | Soprano Singer..... | 1832 London.... | .... |
| Pythagoras..... | Philosopher and Theo- rist | 584 B.C. Samos. | 504 B.C. Meta- pontum |
| QUADRI, Domenico..... | Theorist..... | 1801 Vincenza.. | 1843 Milan |
| Quanz, Johann Joachim.. | Flutist and Composer. | 1697 Göttingen.. | 1773 Potsdam |
| RADCLIFFE, John..... | Flutist..... | .... | .... |
| Raff, Anton..... | Tenor Singer..... | 1714 Bonn..... | 1797 Munich |
| Raff, Joseph Joachim.... | Pianist and Composer. | 1822 Lachen.... | 1882 Frankfort- on-the-Main |
| Ragué, Louis Charles.... | Harpist and Composer | 17— Paris..... | 18— |
| Raimondi, Pietro..... | Composer..... | 1786 Rome..... | 1853 Rome |
| Rainforth, Miss Elizabeth. | Soprano Singer..... | 1814 Bristol.... | 1877 Bristol |
| Rameau, Jean Philippe... | Composer and Theorist | 1683 Dijon..... | 1764 Dijon |
| Randall, John, Mus.D.... | Organist and Composer | 1715 London.... | 1799 Cambridge |
| Randegger, Alberto..... | Singing Teacher, Con- ductor, and Composer | 1832 Trieste.... | .... |
| Randhartinger, Benedict.. | Composer..... | 1802 Ruprechts- hofen | .... |
| Rastrelli, Giuseppe..... | Composer..... | 1799 Dresden... | 1842 Dresden |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|------------------------------------|----------------------|-----------------|
| Ratti, Lorenzo | Composer | 16— Perugia.... | .... |
| Rauch, Andreas | Composer | 16— Pottendorf. .... | .... |
| Rauzzini, Venanzio | Composer, Singer, and Teacher | 1747 Rome | 1810 Bath |
| Ravenscroft, Thos., Mus. B. | Editor, Composer, and Choir Singer | 1582 London.... | 1635 London |
| Raveria, Jean Henri | Composer | 1818 Bordeaux.. | 1862 |
| Rea, William | Organist and Composer | 1827 London.... | .... |
| Read, John F. Halcombe.. | Amateur Composer... | 181— ..... | .... |
| Reading, John | Organist and Composer | 1645 Lincoln.... | 1692 Winchester |
| Reay, Samuel, Mus. B. | Organist and Composer | 1828 Hexham.... | .... |
| Rèbel, François | Violinist and Composer | 1701 Paris | 1775 Paris |
| Rèbel, Jean Ferry (his father) | Violinist and Composer | 1669 Paris | 1747 Paris |
| Rèber, Napoléon Henri.. | Composer | 1807 Mühlhausen | 1880 Paris |
| Redford, John | Composer and Choir-master | 1499 England... | 1547 London |
| Redhead, Richard | Hymn Composer | 18— England.... | .... |
| Reeve, William | Composer | 1757 England.... | 1815 London |
| Reeves, John Sims | Tenor Singer | 1822 Shooter's Hill | .... |
| Regnard, François | Composer | 15— Douay.... | .... |
| Regnard, Jacques | Composer | 15— Flanders.... | .... |
| Regondi, Giulio | Concertinist and Guitarist | 1822 Geneva.... | 1872 London |
| Reicha, Anton Joseph | Composer and Theorist | 1770 Prague | 1836 Paris |
| Reichardt, Johann Friedrich | Composer and Critic .. | 1752 Königsberg | 1814 Vienna |
| Reinecke, Carl | Pianist and Composer. | 1827 Altona.... | .... |
| Reinhold, Thomas | Bass Singer | 1690 Dresden.... | 1751 London |
| Reinken, Johann Adam... | Organist and Composer | 1623 Deventer .. | 1722 Hamburg |
| Reinthal, Karl Martin .. | Composer | 1822 Erfurt.... | .... |
| Reissiger, Karl Gottlieb.. | Composer, Conductor, and Pianist | 1798 Wittenberg | 1859 Dresden |
| Reissmann, Dr. August.. | Historian and Essayist | 1825 Franken-stein | .... |
| Relfe, John | Theorist and Composer | 1766 Greenwich. | 1837 London |
| Rellstab, Heinrich Friedrich Ludwig | Journalist and Composer | 1799 Berlin.... | 1860 Berlin |
| Rellstab, Johann Karl Friedrich (his father) | Composer and Essayist | 1759 Berlin.... | 1813 Berlin |
| Reményi, Edouard | Violinist | 1830 Hungary... | .... |
| Reyer, Louis Etienne Ernest | Composer and Journalist | 1823 Marseilles . | .... |
| Rheinberger, Joseph | Composer | 1839 Vaduz.... | .... |
| Ricci, Frederico | Composer | 1809 Naples.... | 1877 Conegliano |
| Ricci, Luigi (his brother).. | Composer | 1805 Naples.... | 1859 Prague |
| Richards, Henry Brinley.. | Pianist, Composer, and Lecturer | 1819 Carmarthen | .... |
| Richardson, Joseph | Flutist | 1814 England... | 1862 London |
| Richefort, Joannes | Composer | 14— | 1567 |
| Richter, Ernst Friedrich Eduard | Theorist and Composer | 1808 Lusatia.... | 1879 Leipsic |
| Richter, Hans | Conductor | 1843 Raab (Hungary) | .... |
| Riedel, Carl | Conductor and Composer | 1827 Kronenberg | .... |
| Riegel, Henri Joseph.... | Composer | 1741 France | 18— |
| Rieger, Gottfried | Composer | 1764 Troplowitz. | 18— |
| Ries, Adolf | Pianist and Composer. | 1837 Berlin.... | .... |
| Ries, Ferdinand (his uncle) | Pianist and Composer. | 1784 Bonn | 1838 Frankfort |
| Ries, Franz Anton (his father) | Violinist | 1755 Bonn | 1846 Bonn |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|---------------------------|----------------|
| Ries, Hubert (his son, father of Adolf) | Violinist..... | 1802 Bonn..... | .... .. |
| Rietz (or Ritz), Eduard ... | Violinist..... | 1801 Berlin..... | 1832 Berlin |
| Rietz (or Ritz), Dr. Julius (his brother) | Composer, Conductor, and Violoncellist | 1812 Berlin..... | 1877 Dresden |
| Rigby, George Vernon.... | Tenor Singer..... | 1840 London.... | .... .. |
| Righini, Vincenzo..... | Composer and Conductor | 1756 Bologna.... | 1812 Bologna |
| Rimbault, Edward Francis, LL.D. | Antiquary, Arranger, and Composer | 1816 London.... | 1876 London |
| Rinck, Dr. Johann Christian Heinrich | Organist and Composer | 1760 Saxe-Gotha | 1846 Darmstadt |
| Riotte, Philipp Jacob.... | Conductor and Composer | 1776 Trèves.... | 1856 Vienna |
| Riseley, George..... | Organist and Conductor | 1845 Bristol..... | .... .. |
| Ritter, Dr. Frédéric Louis, Mus.D. | Historian and Conductor | 1834 Strasburg.. | .... .. |
| Ritter, Peter..... | Composer..... | 1760 Mannheim. | 18— |
| Robertson, Miss..... | Soprano Singer..... | 1855 Liverpool.. | .... .. |
| Robinson, Mrs. Anastasia (m. Countess of Peterborough) | Soprano Singer..... | 16— London.... | 1750 Fulham |
| Robinson, Mrs. Fanny (b. Arthur) | Pianist..... | 1831 Southamp-ton | 1879 Dublin |
| Robinson, Joseph (her husband) | Barytone Singer, Conductor, and Composer | 1816 Dublin.... | .... .. |
| Robuschi, Ferdinando ... | Composer..... | 17— Colorno.... | .... .. |
| Rochefort, Jean Baptist... | Composer..... | 1746 Paris..... | 18— |
| Rochlitz, Friedrich Johann | Critic..... | 1769 Leipsic.... | 1842 Leipsic |
| Rockstro, W—A—... | Historian and Composer | 182— Surrey.... | .... .. |
| Rode, Pierre..... | Violinist and Composer | 1774 Bordeaux.. | 1830 Bordeaux |
| Rodwell, George Herbert Bonaparte | Composer..... | 1800 London.... | 1852 London |
| Roeckel, Joseph August .. | Tenor Singer..... | 1783 Neuburg-vorm-Walde | 1870 Anhalt |
| Roeckel, Joseph Leopold (his son) | Composer..... | 1838 London.... | .... .. |
| Roger, Gustav Hippolite.. | Tenor Singer..... | 1815 Paris..... | 1879 Paris |
| Rogers, Benjamin, Mus.D. | Organist and Composer | 1614 Windsor... | 1698 Oxford |
| Rogers, Sir John Leman, Bart. | Amateur Composer... | 1780 | 1847 |
| Romberg, Andreas..... | Violinist and Composer | 1767 Münster... | 1821 Gotha |
| Romberg, Bernhard (his cousin) | Violoncellist and Composer | 1767 Dinklage (Oldenburg) | 1841 Hamburg |
| Romer, Miss Emma (m. Almond) | Soprano Singer..... | 1814 London.... | 1868 Margate |
| Ronconi, Giorgio..... | Barytone Singer..... | 1810 Milan..... | .... .. |
| Ronzi (see Begnis de) | | | |
| Rooke, William Michael (b. Rourke) | Composer..... | 1794 Dublin.... | 1847 London |
| Rore (or Rota), Cipriano di | Composer..... | 1516 Mechlin... | 1565 Parma |
| Rosa, Carl August Nicolas | Violinist, Conductor, and Manager | 1843 Hamburg.. | .... .. |
| Rosa, Henri Robert..... | Organist and Composer | 18— Bedford.... | .... .. |
| Rosa, Madame Parepa (see Parepa) | | | |
| Rosellen, Henri..... | Pianist and Composer. | 1811 Paris..... | 1876 Paris |
| Rosèngrave, Thomas..... | Organist and Composer | 16— London.... | 1750 London |
| Rosenhain, Jacob..... | Pianist and Composer. | 1813 Mannheim. | .... .. |
| Rosler, Joseph..... | Composer..... | 1773 Hungary... | 18— |
| Rossi, Francesco..... | Composer..... | 1645 Bari..... | .... .. |
| Rossi (or Monticelli), Lauro | Composer..... | 1812 Ancona.... | .... .. |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|------------------|----------------|
| Rossi, Luigi..... | Composer..... | 1590 Naples.... | 16—.... |
| Rossini, Gioacchino Antonio | Composer..... | 1792 Pesaro.... | 1868 Passy, |
| Rousseau, Jean Jacques... | Literatist, Musical Essayist, and Composer | 1712 Geneva.... | 1778 Paris |
| Rowland, Alexander Campbell | Double Bassist, Composer, and Choir-master | 1826 Trinidad... | .... .. |
| Royer, Joseph Nicolas Pancraz | Composer..... | 1701 Burgundy.. | 1755 Paris |
| Roze, Mme. (<i>m.</i> Perkins and Mapleson) | Soprano Singer..... | 1846 Paris..... | .... .. |
| Rubini, Giovanni Battista. | Tenor Singer..... | 1795 Bergamo... | 1854 Romano |
| Rubinstein, Anton Gregor. | Pianist and Composer. | 1829 Jassy..... | .... .. |
| Rubinstein, Nicholas.... | Pianist and Composer. | 1835 | 1881 Paris |
| Rückers, Hans..... | Harpichord Maker... | 16— Antwerp... | 17—.... |
| Rudersdorff, Mme. Herminie Mansfeld (<i>m.</i> Küchenmeister) | Soprano Singer..... | 1822 Ivanowsky. | 1881 Boston |
| Rudorff, Ernst..... | Composer and Pianist. | 1840 Berlin.... | .... .. |
| Ruffo, Vincenzo..... | Composer..... | 1554 Verona.... | .... .. |
| Rumling (or Rumlingen), Sigismund Freiherr von | Composer..... | 1747 Alsace.... | 1825 Munich |
| Rungenhagen, Carl Friedrich | Composer..... | 1778 Berlin.... | 1851 Berlin |
| Russell, Henry..... | Barytone Singer..... | 1814 Sheerness.. | .... .. |
| Russell, William, Mus. B.. | Organist and Composer | 1777 London.... | 1813 London |
| SACCHINI, Antonio Maria Gasparo | Composer..... | 1734 Pozzuoli... | 1786 Paris |
| Sachs, Hans..... | Master Singer and Shoemaker | 1494 Nuremberg | 1576 Nuremberg |
| Saint Juste (or Saint Wix), Thomas, Mus. D. | Composer..... | 14— England... | .... .. |
| Saint Saëns, Charles Camille | Pianist, Organist, and Composer | 1835 Paris..... | 1892 |
| Sainton, Prosper Philippe Catherine | Violinist and Composer | 1813 Toulouse.. | .... .. |
| Sainton, Mme. Charlotte Helen (<i>b.</i> Dolby) (his wife) | Contralto Singer and Composer | 1821 London... | .... .. |
| Sala, Nicola..... | Theorist and Composer | 1701 Naples.... | 1800.... |
| Salaman, Charles Kensington | Pianist and Composer. | 1814 London.... | .... .. |
| Salieri, Antonio..... | Composer..... | 1750 Legnano... | 1825 Vienna |
| Salinas, Francesco de.... | Organist and Theorist. | 1513 Burgos... | 1590.... |
| Salmon, Mrs. Eliza (<i>b.</i> Munday) | Soprano Singer..... | 1787 Oxford.... | 1849 Chelsea |
| Salmon, Rev. Thomas.... | Proposer of New Notation | 1648 | 1677.... |
| Salo, Gasparo di..... | Earliest Violin Maker. | 1555 Brescia.... | 1600 Brescia |
| Salomon, Johann Peter... | Violinist..... | 1745 Bonn..... | 1815 London |
| Salvayre, Gervais Bernard. | Composer..... | 1847 Toulouse.. | .... .. |
| Samuel, Miss Clara (<i>m.</i> Rose) | Soprano Singer..... | 1857 Manchester | .... .. |
| Sanderson, James..... | Violinist and Composer | 1769 Working-ton | 1841 London |
| Santley, Charles..... | Barytone Singer..... | 1834 Liverpool.. | .... .. |
| Sarasate, Martin Meliton.. | Violinist..... | 1844 Pampeluna. | .... .. |
| Sarti, Giuseppe..... | Composer..... | 1729 Faenza.... | 1802 Florence |
| Sartorio, Antonio..... | Composer..... | 16— Italy..... | .... .. |
| Sauret, Émile..... | Violinist..... | 1852 Dun-le-Roi | .... .. |
| Saville, Jeremy..... | Composer..... | 1620 England... | .... .. |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|-----------------------------------|---------------------------------|------------------------|
| Sax, Charles Joseph..... | Inventor of Piston Instruments | 1791 Dinant.... | 1865 Paris |
| Scacchi, Marco..... | Composer..... | 1608 Rome..... | ..... |
| Scarlatti, Cav. Alessandro. | Composer..... | 1659 Trapani (Sicily). | 1725 Naples |
| Scarlatti, Domenico (his son) | Clavecinist and Composer | 1683 Naples.... | 1757 Naples |
| Scarlatti, Giuseppe (grandson of Alessandro) | Composer..... | 1712 Naples.... | 1777 Vienna |
| Schacht, Matthias Heinrich | Lexicographer..... | 1650 Wiborg.... | ..... |
| Schack, Benedict..... | Singer and Composer. | 1758 Bohemia.. | 1816 |
| Scharwenka, Xaver..... | Pianist and Composer. | 1850 Samter (Posen) | ..... |
| Schauensee, Franz Joseph. | Organist and Composer | 1720 Lucerne.... | ..... |
| Scheibe, Johann Adolph.. | Composer..... | 1708 Leipsic.... | 1776 |
| Scheibler, Johann Heinrich | Acoustician..... | 1777 Montjoie.. | 1837 |
| Scheidt, S..... | Composer..... | 15— Germany.. | 16— |
| Schein, Johann Hermann. | Composer..... | 1586 Grünhayn. | 1630 Leipsic |
| Schelble, Johann Nepomuk | Conductor..... | 1789 Höffingen.. | 1837 Frankfort-on-Main |
| Schenck, Johann..... | Composer..... | 1753 Austria.... | 1836 Vienna |
| Schiassi, Gaetano Maria.. | Composer..... | 17— Italy..... | ..... |
| Schilling, Dr. Gustav..... | Lexicographer..... | 1805 Hanover... 1811 Königsberg | 1880 Nebraska |
| Schindelmeisser, Louis.... | Clarionetist and Composer | 1811 Königsberg | ..... |
| Schindler, Anton..... | Biographer..... | 1796 Neustadt.. | 1864 Bockenheim |
| Schira, Cav. Francesco... | Composer and Singing Teacher | 1815 Malta..... | 1883 London |
| Schloesser, Carl Wilhelm Adolph | Pianist and Composer. | 1830 Darmstadt. | ..... |
| Schloesser, Louis (his father) | Violinist and Composer | 1800 Darmstadt. | ..... |
| Schmid, Joseph..... | Composer..... | 17— Vienna.... | 18— |
| Schmidt, Bernhard (<i>see</i> Smith) | Organ Builder..... | 1630 Germany.. | 1709 London |
| Schmitt, Dr. Alois..... | Composer and Pianist. | 1789 Erlenbach.. | 1866 Frankfort |
| Schmitt, Jacob (his brother) | Composer..... | 1803 Obernburg.. | 1853 Hamburg |
| Schmittbauer, Johann Aloys | Composer..... | 1718 Stuttgart.. | 1809 Carlsruhe |
| Schneider, Dr. Friedrich Johann Christian | Composer, Theorist, and Conductor | 1786 Zittau..... | 1853 Berlin |
| Schneider, Johann Gottlob (his brother) | Composer and Organist | 1789 Alt-Gersdorf | 1864 Magdeburg |
| Schnyder von Wartensee, Xaver | Composer and Composition Teacher | 1786 Lucerne.... | 1868 Frankfort |
| Schoberlechner, Franz..... | Pianist and Composer. | 1797 Vienna.... | 1843 Berlin |
| Schobert (or Chabert, or Schubart) | Pianist and Composer. | 1724 Strasburg.. | 1768 Paris |
| Schoelcher, Victor..... | Politician and Biographer | 1804 Paris..... | ..... |
| Scholz, Bernhard..... | Composer..... | 1835 ..... | ..... |
| Schramm, Melchior..... | Organist and Composer | 15— Münst'rberg | ..... |
| Schröder (<i>see</i> Devrient) | | | |
| Schroeter, Christoph Gottlob | Alleged Inventor of Piano-forte | 1699 Hohenstein | 1782 Nordhausen |
| Schroeter, Johann Samuel. | Pianist and Composer. | 1750 Warsaw... | 1788 Pimlico |
| Schubach, Jacob..... | Composer..... | 1726 Hamburg.. | 1784 Hamburg |
| Schubert, Franz Peter.... | Composer..... | 1797 Vienna.... | 1828 Vienna |
| Schulhoff, Julius..... | Pianist and Composer. | 1825 Prague.... | ..... |
| Schulz, Eduard..... | Pianist..... | 1812 Vienna.... | 1876 London |
| Schumann, Robert Alexander, Ph.D. | Composer and Essayist | 1810 Zwickau... | 1856 Endenich |
| Schumann, Mme. Clara Josephine (<i>b. Wieck</i>) (his wife) | Pianist and Composer. | 1819 Leipsic.... | ..... |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|-------------------------------------|--------------------------------------|----------------------|
| Schunke, Ludwig..... | Pianist, Composer, and Journalist | 1810 Cassel..... | 1834 Leipsic |
| Schuppanzigh, Ignaz | Violinist..... | 1776 Vienna | 1830 Vienna |
| Schuster, Joseph | Composer | 1748 Dresden ..... | ..... |
| Schütz (or Sagittarius), Heinrich | Composer | 1885 Köstritz ... | 1672 Dresden |
| Schwanberg, Johann Gottfried | Composer | 1740 Wolfenbüttel | 1804 Brunswick |
| Schwenke, Christian Friedrich Gottlieb | Organist, Composer, and Editor | 1767 Wachenhausen | 1822 Hamburg |
| Schwindel, Friedrich | Composer | 17— Germany .. | 1785 Carlsruhe |
| Scolari, Giuseppe..... | Composer | 17— Vicenza..... | ..... |
| Sebastiani, Claudius | Organist and Composer | 15— Germany... 16— | ..... |
| Sechter, Simon..... | Composer and Composition Teacher | 1788 Bohemia... | 1867 Vienna |
| Sedlatzek, Johann | Flutist..... | 1789 Ober-Glogau | 18— |
| Seguin, Mrs. Ann (b. Childe) | Soprano Singer..... | 1810 London... | 188— New York |
| Seguin, Arthur Edward Shelden (known as Edward) (her husband) | Bass Singer | 1809 London... | 1852 New York |
| Sejan, Nicolas..... | Organist and Composer | 1763 Paris..... | 1849 |
| Sembrich, Mme. Marzella (m. Stergel) | Soprano Singer..... | 1838 Lemberg .. | ..... |
| Senesino (so called), Francesco (b. Benardi) | Soprano Singer..... | 1680 Sienna..... | 1750 Florence |
| Servais, Adrien François.. | Violoncellist..... | 1807 Brussels... | 1866 Brussels |
| Severn, Thomas Henry... | Composer and Conductor | 1801 London... | 1881 Wands- worth |
| Seydelmann, Franz..... | Composer..... | 1748 Dresden... | 1806 Dresden |
| Seyfried, Ignaz Ritter von. | Composer | 1776 Vienna | 1841 Vienna |
| Seymour, Chas. Alexander | Violinist..... | 1810 England... | 1875 Manchester |
| Sgambati, Giovanni..... | Pianist and Composer. | 1843 Rome ..... | ..... |
| Shakespeare, William..... | Tenor Singer and Conductor | 1849 Croydon... | ..... |
| Shaw, Mary, Mrs. Alfred (b. Postans) | Contralto Singer..... | 1814 London... | 1876 Suffolk |
| Shein, Johann Hermann.. | Composer | 1586 Germany .. | ..... |
| Shepherd (or Sheppard), John, Mus.B. | Composer | 15— London... | ..... |
| Sheppard, James Hallett.. | Organist and Composer | 1835 | 1879 Clapham |
| Sherrington (see Lemmens) | | | |
| Shield, William..... | Composer and Violist.. | 1748 Durham... | 1820 London |
| Shireff, Miss Jane (m. Walcott) | Soprano Singer..... | 18— | 188— London |
| Shore, Miss Catherine (m. Cibber) | Soprano Singer and Clavecinist | 1668 London... | 1730 |
| Shore, John (her brother) . | Trumpeter | 1660 or '80 London | 1750 |
| Shudi (or Tschudi), Burkat (or Burkhardt) | Harpsichord Maker... | 1702 Switzerland | 1773 London |
| Siface, Giovanni Francesco Grossi | Soprano Singer..... | 16— Tuscany... | ..... |
| Silas, Edouard | Composer and Pianist. | 1827 Amsterdam | ..... |
| Silbermann, Gottfried.... | Piano-forte Maker and Organ Builder | 1683 Kleinob- britsch (Saxony) | 1753 Dresden |
| Silcher, Dr. Friedrich..... | Lied Composer..... | 1789 Würtemberg | 1860 Tübingen |
| Simonelli, Matteo | Composer | 16— Rome ..... | ..... |
| Simpson (or Sympson), Christopher | Viol-di-Gambist and Theorist | 16— England... | 1665 England |
| Simpson, Thomas | Violist and Composer. | 15— England... | 16— Holstein |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|--|--------------------------|-----------------|
| Sinclair, John..... | Tenor Singer..... | 1790 Edinburgh. | 1857 Margate |
| Sirmen (or Syrmén), Mme. Maddalena (<i>δ.</i> Lombar- dini) | Violinist and Composer | 1735 Venice..... | c1798 Saxony |
| Sivori, Ernesto Camillo... | Violinist..... | 1817 Genoa..... | 1885 |
| Sloper, Frederick Lindsay. | Pianist and Composer. | 1826 London.... | .... |
| Smart, Sir George..... | Conductor..... | 1778 London.... | 1867 London |
| Smart, Henry (his brother) | Violinist..... | 17— London.... | 18— London |
| Smart, Henry (his son)... | Composer and Organist | 1813 London.... | 1879 London |
| Smith, Miss Alice Mary (<i>m.</i> Meadows White) | Composer..... | 1839 London.... | 1884 London |
| Smith, Bernhard (called Father) (<i>see</i> Schmidt) | | | |
| Smith (or Schmidt), Johann Christopher | Composer and Biogra- pher | 1712 Anspach... | 1795 Bath |
| Smith, John, Mus.D..... | Organist and Composer | c1795 Cambridge. | 1861 Dublin |
| Smith, John Stafford..... | Composer and Choir Singer | c1746 Gloucester. | 1836 London |
| Smith, Robert Archibald.. | Collector and Com- poser | 1780 Reading... | 1829 Edinburgh |
| Smith, Sydney..... | Composer and Pianist. | 1839 Dorchester. | .... |
| Smith, Thomas..... | Organist and Composer | 1832 Arnold (Notts) | .... |
| Snow, Valentine..... | Trumpeter and Com- poser | 1700 England... | 1770 |
| Sogka (or Sojka), Matthäus | Organist and Composer | 1733 Bohemia.. | .... |
| Somis, Giovanni Battista.. | Violinist and Teacher.. | 1676 Piedmont.. | 1763 Turin |
| Sontag, Mlle. Henriette Gertrude Walpurgis (<i>m.</i> Countess Rossi) | Soprano Singer..... | 1806 Coblentz... | 1854 Mexico |
| Soriano, Francesco..... | Composer..... | 1549 Rome..... | 1620 |
| Spark, William, Mus.D... | Organist, Composer, and Editor | 1825 Exeter..... | .... |
| Spartaro, Giovanni..... | Theorist..... | 14— Bologna... | 15— |
| Spech, Johann..... | Composer..... | 1768 Presburg... | .... |
| Spindler, Franz Stanislaus. | Singer and Composer. | 1759 Augsburg.. | .... |
| Spindler, Fritz..... | Composer..... | 1817 Würzbach.. | .... |
| Spitta, Dr. Julius August Philipp | Biographer..... | 1841 Leipsic... | .... |
| Spofforth, Reginald..... | Glee Composer..... | c1768 Southwell.. | 1827 Kensington |
| Spohr, Louis, Ph.D..... | Composer and Violinist | 1784 Brunswick.. | 1859 Cassel |
| Spohr, Mme. Dorothea (his wife) (<i>δ.</i> Schindler) | Harpist..... | 1787 Gotha..... | 1834 Cassel |
| Spontini, Gasparo..... | Composer..... | 1778 Majolati... | 1851 Majolati |
| Stadler, Abbé Max..... | Composer and Organist | 1748 Melk (Aus- tria) | 1833 Vienna |
| Stainer, John, Mus.D., M.A. | Organist and Composer | 1840 London.... | .... |
| Stamatz, Camille Marie... | Pianist and Composer. | 1811 Rome..... | 1870 Paris |
| Stamitz, Karl..... | Violinist and Composer | 1746 Mannheim.. | 1802 Jena |
| Stamitz, Johann (his father) | Violinist and Composer | 17— Bohemia... | 1770 Munich |
| Stanford, Charles Villiers, Mus.D. | Composer, Conductor, and Pianist | 1852 Dublin.... | .... |
| Stanley, Charles John.... | Organist and Composer | 1713 London.... | 1786 London |
| Stark, Humphrey John, Mus.B. | Composer and Organist | 1854 .... | .... |
| Stark, Ludwig..... | Composer, Editor, and Piano-forte Teacher | 1820 .... | .... |
| Staudigl, Joseph..... | Bass Singer..... | 1807 Willersdorf. | 1861 |
| Steffani, Abbate Agostino. | Composer..... | 1655 Castel- franco | 1730 Frankfort |
| Steggall, Charles, Mus.D.. | Organist and Composer | 1826 London.... | .... |
| Stegmann, Carl David.... | Composer..... | 1751 Dresden... | 1826 Bonn |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|-------------------------------------|--------------------------|
| Steibelt, Daniel | Pianist and Composer. | 1755 Berlin..... | 1823 St. Peters- burg |
| Steiner (or Stainer), Jacob. | Violin Maker..... | 1621 Absom (Tyrol) | 1684 Absom |
| Stephens, Miss Catherine (<i>m.</i> Countess of Essex) | Soprano Singer..... | 1791 London.... | 1882 London |
| Stephens, Charles Edward (her nephew) | Composer and Pianist. | 1821 London.... | .... .. |
| Sterkel, Abbé Johann Franz Xaver | Composer..... | 1750 Würzburg.. | 1817 Würzburg |
| Sterling, Mme. Antoinette (<i>m.</i> Mackinlay) | Contralto Singer..... | 1850 (?) Sterling- ville (N. Y.) | .... .. |
| Stern, Julius | Singing Teacher, Con- ductor, and Composer | 1820 Breslau.... | 1883 Berlin |
| Stevens, Richard John Samuel | Composer..... | 1753 London.... | 1837 Peckham |
| Stevenson, Sir John An- drew, Mus.D. | Organist and Composer | 1761 Dublin | 1833 Meath |
| Stewart, Sir Robert Pres- cott, Mus.D. | Organist, Composer, and Lecturer | 1825 Dublin .... | .... .. |
| Stirling, Miss Elizabeth (<i>m.</i> F. A. Bridge) | Organist and Composer | 1819 Greenwich. | .... .. |
| Stockhausen, Franz..... | Harpist and Composer | 1798 Cologne... | 1868 |
| Stockhausen, Julius (his son) | Bass Singer..... | 1826 Paris..... | .... .. |
| Stockhausen, Madame (<i>b.</i> Schmuck) (his mother) | Soprano Singer..... | 1803 Alsace..... | 1877 Colmar |
| Stolze, Heinrich Wilhelm. | Organist and Composer | 1801 Erfurt..... | 1869 |
| Stone, Alfred, Mus.B..... | Composer and Con- ductor | 1840 Bristol.... | 1878 Bristol |
| Stone, Wm. Henry, M.A., F.R.C.P. | Physician, Acoustician, and Lecturer | 1830 Spitalfields. | .... .. |
| Storace (or Sorace), Miss Ann Selina (<i>m.</i> Braham) | Soprano Singer..... | 1765 London.... | 1817 London |
| Storace (or Sorace), Stephen (her brother) | Composer..... | 1763-5 London.. | 1796 London |
| Storge, Georg Andreas.... | Organist and Writer... | 1703 .... | .... .. |
| Strada, Signora Anna Maria | Soprano Singer..... | 17— Bergamo... | 17— Bergamo |
| Stradella, Alessandro | Composer and Singer. | 1651 Naples.... | 1678 Genoa |
| Stradivari or Stradivarius, Antonio | Violin Maker..... | 1664 Cremona... | 1737 Cremona |
| Strakosch, Moritz | Pianist and Agent.... | 1825 Lemberg... | .... .. |
| Straus, Ludwig..... | Violinist..... | 1836 Presburg .. | .... .. |
| Strauss, Johann | Dance Composer..... | 1804 Vienna | 1849 Vienna |
| Strauss, Johann (his son).. | Dance Composer..... | 1825 Vienna.... | .... .. |
| Strauss, Joseph (his broth- er) | Dance Composer..... | 1827 Vienna.... | .... .. |
| Strauss, Joseph..... | Composer..... | 1798 Brinn..... | 1866 Carlsruhe |
| Strungl, Nicolaus Adam .. | Composer..... | 1640 Celle..... | 1700 Leipsic |
| Stuntz, Joseph Hartmann. | Composer..... | 1792 Arelsheim . | 1850 Munich |
| Sullivan, Sir Arthur Sey- mour, Mus.D. | Composer..... | 1842 London.... | .... .. |
| Summers, James Lea | Pianist and Composer. | 1837 London.... | 1881 London |
| Sunderland, Mrs. (<i>b.</i> Sykes) | Soprano Singer..... | 18— Yorks.... | .... .. |
| Suppé, Franz von..... | Composer..... | 1820 Spolatro... | .... .. |
| Süssmayer, Franz Xaver.. | Composer..... | 1766 Steyer.... | 1803 Vienna |
| Svensden, Johann Severin. | Composer and Violinist | 1832 Christiania. | .... .. |
| Svensden, Oluf..... | Flutist..... | 1823 Christiania. | .... .. |
| Swert, Jules de..... | Violoncellist and Com- poser | 1843 Louvain... | .... .. |
| TÄGLICHSBECK, Thomas.. | Pianist, Violinist, and Composer | 1799 Anspach... | 1867 Baden-Ba- den |
| Taléxy, Adrien..... | Composer..... | 1820 | 1881 Paris |

| NAME. | PROFESSION. | BORN. | DIED. |
|-------------------------------------|---|----------------------------|-----------------|
| Tallis, Thomas..... | Composer and Organist | 1520 London.... | 1585 Greenwich |
| Tamberlik, Enrico..... | Tenor Singer..... | 1820 Rome..... | ..... |
| Tamburini, Antonio..... | Barytone Singer..... | 1800 Faenza.... | 1876 Nice |
| Tapray, Jean François.... | Composer and Pianist. | 17—..... | 1809 Paris |
| Tartini, Giuseppe..... | Violinist, Composer, and Acoustician | 1692 Pirano.... | 1770 Padua |
| Taubert, Wilhelm Karl Gottfried | Composer..... | 1811 Berlin.... | ..... |
| Tausig, Karl..... | Pianist..... | 1841 Warsaw... | 1871 Leipsic |
| Taverner, John..... | Composer and Organist | 15— England... | ..... |
| Taverner, Richard (his fa- ther) | Composer..... | 15— England... | ..... |
| Tayber, Anton..... | Composer..... | 1754 Vienna.... | 1822 Vienna |
| Tayber, Franz (his brother) | Composer..... | 1756 Vienna.... | 1810 Vienna |
| Taylor, Edward..... | Lecturer and Editor... | 1784 Norwich.... | 1863 London |
| Taylor, Franklin..... | Pianist and Teacher... | 1843 Birmingham'm | ..... |
| Taylor, John Bianchi..... | Bass Singer and Com- poser | 1801 Bath..... | 1876 Bath |
| Taylor, Sedley, M.A..... | Acoustician..... | 1821 Kingston.. | ..... |
| Tedeschi (<i>see</i> Isaac) | | | |
| Teixeira, Antonio..... | Composer..... | 1707 Lisbon.... | ..... |
| Telemann, Georg Philipp. | Composer..... | 1681 Magdeburg | 1767 Hamburg |
| Templeton, John..... | Tenor Singer..... | 1802 Riccarton (N. B.) | ..... |
| Tenducci (<i>see</i> Senesino) | | | |
| Terpander..... | Poet and Lyrist..... | c712 B.C. Lesbos. | ..... |
| Terradellas, Domenico.... | Composer..... | 17— Barcelona.. | 17— |
| Thalberg, Sigismund..... | Pianist and Composer. | 1812 Geneva.... | 1871 Naples |
| Thayer, Alexander..... | Biographer..... | 1817 Boston (U. S.) | ..... |
| Theiler, Johann..... | Composer..... | 1646 Raumburg. | 1724 Raumburg |
| Thibault, Anton Friedrich Justus | Critic..... | 1772 Hamelin... | 1842 Heidelberg |
| Thibaut IV., King of Na- varre | Composer..... | 1201 Navarre... | 1254 |
| Thomas, Arthur Goring... | Composer..... | 1846 London.... | ..... |
| Thomas, Charles Louis Ambroise | Composer..... | 1811 Metz..... | ..... |
| Thomas, Edward William. | Violinist and Conductor | 1814 London.... | ..... |
| Thomas, Harold..... | Piano-forte Teacher and Composer | 1835 London.... | ..... |
| Thomas, John..... | Harpist and Composer | 1826 Glamorgan- shire | ..... |
| Thomas, Dr. Theodor.... | Conductor..... | 1835 East Fries- land | ..... |
| Thompson, General Thos. Perronet | Acoustician..... | 1783 England... | 1869 |
| Thomson, George..... | Editor..... | c1757 Limekilns (N. B.) | 1851 Leith |
| Thomson, John..... | Composer..... | 1805 Ednam.... | 1841 Edinburgh |
| Tichatschek, Joseph Aloys | Tenor Singer..... | 1807 Weckels- dorf | ..... |
| Tietjens, Mlle. Theresa... | Soprano Singer..... | c1831 Hamburg.. | 1877 London |
| Tincto, Johannes..... | Composer and Theorist | 1450 Nivelles... | 1520 Nivelles |
| Titl, Anton Emil..... | Composer..... | 1809 Pernstein.. | ..... |
| Tomaschek, Johann Wenzel | Pianist and Composer. | 1774 Bohemia... | 1850 |
| Tomkins, Thomas..... | Composer..... | 1580 Oxford.... | 16— |
| Tosti, Francesco Paolo... | Composer..... | 1846 Ostena.... | ..... |
| Tours, Berthold..... | Composer and Violinist | 1838 Rotterdam. | ..... |
| Tozzi, Antonio..... | Composer..... | 1736 Bologna... | ..... |
| Traet, Tomaso..... | Composer..... | 1738 Naples.... | 1786 Naples |
| Travers, John..... | Composer and Organist | 1706 England... | 1758 London |
| Tritto, Giacomo..... | Composer..... | 1760 Naples.... | 1824 Naples |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|-------------------------------------|----------------------------------|------------------|
| Tschudi (or Shudi) (<i>see</i> Shudi) | ..... | .... | .... |
| Tuczek, Vincenz..... | Composer..... | 17— Bohemia... | 1820 Pesth |
| Tudway, Thomas, Mus. D. | Composer..... | 1656 England... | 1726 Cambridge |
| Tulou, Jean Louis..... | Flutist and Composer. | 1786 Paris..... | 1865 Nantes |
| Tunsted, Simon, D. D.... | Theorist..... | 13— Norwich... | .... |
| Turle, James..... | Organist and Composer | 1801 | 1882 Westminster |
| Turpin, Edmund Hart.... | Organist, Composer, and Essayist | 1835 Nottingh'm | .... |
| Tye, Christopher, Mus. D.. | Composer..... | 1508 Westminster | 1570 |
| Tyndall, Professor John.. | Physicist and Acousti- cian | 1820 Leighlin Bridge (Irel'd) | .... |
| UBER, Christian Benjamin | Composer..... | 1746 Breslau.... | 1812 |
| Uber, Fr. Chr. Hermann (his son) | Composer..... | 1781 Breslau.... | 1822 Dresden |
| Uhde, Johann Otto..... | Composer..... | 1725 Insterburg. | 1766 Berlin |
| Ulibischeff, Count Alexan- der von | Biographer..... | 1795 Dresden... | 1858 Novgorod |
| Ulrich, Hugo | Composer..... | 1827 Oppeln.... | 1872 |
| Umlauf, Ignaz | Conductor and Com- poser | 1756 | 1805 |
| Umlauf, Michael (his son). | Conductor and Com- poser | 1781 Vienna .... | .... |
| Ungher (or Unger), Mlle. Caroline (<i>m.</i> Sabatier) | Contralto Singer..... | 1800 Vienna | 1877 Florence |
| Urio, Francesco Antonio.. | Composer..... | 1660 Venice..... | .... |
| Urso, Mlle. Camilla | Violinist..... | 1842 Nantes .... | .... |
| VACARI, Francesco..... | Violinist..... | 17— Modena ... | .... |
| Vaccaj, Nicolo..... | Composer..... | 1791 Naples | 1848 Pesaro |
| Vachou, Pierre..... | Violinist and Composer | 1730 Provence .. | 1802 Berlin |
| Valentini, Giovanni..... | Composer..... | 17— Naples | 1804 Naples |
| Valentini, Giovanni..... | Composer..... | 15— Italy..... | 1630 Vienna |
| Valle, Pietro della..... | Historian and Com- poser | 1586 Rome..... | 1652 Rome |
| Valleria (so called), Mme. Alwina (<i>s.</i> Lohman; <i>m.</i> Hutchinson) | Soprano Singer..... | 1851 U. S. Amer- ica | .... |
| Van den Aeker, Jean..... | Composer..... | 18— Belgium... | .... |
| Van den Eeden, Jean Bap- tiste | Composer..... | 1842 Ghent..... | .... |
| Van den Ghinote, Pierre.. | Composer..... | 1789 Courtrai .. | 1861 Courtrai |
| Van Eyken, Jean Albert .. | Composer..... | 18— Belgium... | 1868 Elberfeld |
| Vanhall (<i>see</i> Wanhall) | | | |
| Vannucci, Abbate Domeni- co Francesco | Composer..... | 1718 Lucca | 1776 Lucca |
| Varney, Pierre Joseph Al- phonse | Conductor and Com- poser | 18— France | 1879 Paris |
| Vasquez y Gomez, Mariano | Composer..... | 1831 Granada... | .... |
| Vaucorbeil, Auguste Em- manuel | Composer and Journal- ist | 1821 Rouen..... | .... |
| Vaughan, Thomas..... | Tenor Singer..... | 1779 Norwich... | 1843 London |
| Vecchi, Orazio..... | Composer..... | 1530 Milan | 1605 Modena |
| Veichtner, Franz Adam... | Violinist and Composer | 17— Prussia.... | 18— |
| Veit, Wenzel Heinrich.... | Composer..... | 1806 Bohemia... | 1854 Leitmeritz |
| Velluti, Giovanni Battista. | Soprano Singer..... | 1781 Italy | 1861 Padua |
| Veracini, Antonio Maria .. | Violinist and Composer | 16— .... | .... |
| Veracini, Francesco Maria (his nephew) | Violinist and Composer | 1690 Florence.. | 1750 Pisa |
| Verdi, Giuseppe..... | Composer..... | 1814 Buseta.... | .... |
| Verdonck, Cornelius..... | Composer..... | 1564 Turnhout (Flanders) | 1625 Antwerp |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---------------------------------------|--------------------------|--------------------|
| Verhulst, Jean J. H..... | Composer..... | 1816 The Hague | .... |
| Vernier..... | Composer..... | 17— France.... | 18— |
| Verso, Antonio..... | Composer..... | 15— Sicily..... | 16— |
| Verstovsky..... | Composer..... | 18— Russia.... | 1862 Moscow |
| Vert, Giaches de (<i>see</i> Wert) | | | |
| Vestris, Madame Elizabeth Lucy (<i>b.</i> Bartolozzi; second <i>m.</i> Matthews) | Mezzo-soprano Singer and Actress | 1797 London... | 1856 London |
| Viard, Louis, Mme. Jenny. | Pianist..... | 18— France.... | .... |
| Viardot, Madame Pauline (<i>b.</i> Garcia) | Mezzo-soprano Singer. | 1821 Paris..... | .... |
| Victoria, Tomaso Lodovico | Composer..... | 1560 Spain..... | 16— Italy |
| Vieuxtemps (or Vieuxtems), Henri | Violinist and Composer | 1820 Verviers... | 1881 Algiers |
| Vignati, Giuseppe..... | Composer..... | 17— Italy..... | .... |
| Villaert, Adrian (<i>see</i> Willart) | | | |
| Villani, Angelo..... | Composer..... | 1821 Turin..... | 1865 Asti |
| Villoteau, Guillaume André | Essayist..... | 1759 Bellême... | 1839 |
| Vinacece, Benedetto..... | Composer..... | 1670 Brescia.... | 17— |
| Vinci, Leonardo de..... | Composer..... | 1690 Naples.... | 1736 Naples |
| Viola, Alfonso della..... | Composer..... | 15— Ferrara.... | 16— |
| Viotti, Giovanni Battista.. | Violinist and Composer | 1755 Piedmont.. | 1824 London |
| Vitali, Filippc..... | Choir Singer and Composer | 15— Florence... 85 | 16— Rome |
| Vitali, Giovanni Battista.. | Singer and Composer. | 16— Cremona.. | 17— Cremona |
| Vitruvius Pollio, Marcus.. | Architect and Essayist. | or 75 B.C., Verona | .... |
| Vittory, Loreto..... | Soprano Singer and Composer | Spoleto.... | 1670 Rome |
| Vivaldi, Antonio..... | Violinist, Composer, and Priest | 1685 Venice.... | 1743 Venice |
| Vivier, Eugène..... | Hornist..... | 1821 Ajaccio (Corsica) | 1883 Paris |
| Vogel, Johann Christoph.. | Composer..... | 1756 Nuremberg | 1778 Paris |
| Vogl, Johann Michael.... | Tenor Singer..... | 1768 Steyer..... | 1840 Vienna |
| Vogler, Abbé George Joseph | Organist, Theorist, and Composer | 1749 Würzburg.. | 1814 Darmstadt |
| Vogt, Johann..... | Composer..... | 1823 Liegnitz... | .... |
| Volckert, Franz..... | Organist and Composer | 17— Austria.... | 18— Vienna |
| Volkman, Robert..... | Composer..... | 1815 Saxony.... | 1883 Pesth |
| WADE, Joseph Augustine. | Dramatist and Song Writer | 1796 Dublin.... | 1845 London |
| Waelput, Henri..... | Composer..... | 1845 Ghent..... | .... |
| Waelrant, Hubert..... | Composer..... | 1517 Tongerloo (Brabant) | 1595 Antwerp |
| Wagenseil, Georg Christoph | Composer..... | 1717 Vienna.... | 1779 Vienna |
| Wagner, Johanna..... | Soprano Singer..... | 1826 Germany.. | .... |
| Wagner, Wilhelm Richard (her uncle) | Essayist, Librettist, and Composer | 1813 Leipsic.... | 1883 Venice Feb-18 |
| Wainwright, Robert, Mus. D. | Organist and Composer | 1747 Liverpool.. | 1782 Liverpool |
| Wallace, William Vincent. | Composer, Violinist, and Pianist | 1814 Waterford.. | 1865 London |
| Walmisley, Thomas..... | Organist and Composer | 1783 London.... | 1866 London |
| Walmisley, Thomas Attwood, Mus.D., M.A. (his son) | Organist and Composer | 1814 London.... | 1856 Cambridge |
| Walther, Johann Gottfried | Lexicographer, Organist, and Composer | 1684 Erfurt..... | 1748 Weimar |
| Wanhall, Johann..... | Composer..... | 1739 Bohemia... | 1813 Vienna |

| NAME. | PROFESSION. | BORN. | DIED. |
|--|---|------------------------|-----------------|
| Ward, John | Composer | 1580 England... | 16— |
| Wasielewski, Joseph W. de | Violinist and Biographer | 1822 Dantzic... | .... .... |
| Watson, William Michael. | Composer | 1840 Newcastle-on-Tyne | .... .... |
| Webbe, Samuel | Composer | 1740 London... | 1816 London |
| Weber, Bernhard Anselm. | Composer | 1766 Mannheim | 1821 Berlin |
| Weber, Carl Maria von... | Composer and Pianist. | 1786 Eutin..... | 1826 London |
| Weber, Gottfried..... | Theorist, Journalist, and Composer | 1779 Freinsheim | 1839 Darmstadt |
| Weber, Heinrich Dionys.. | Conductor, Piano-forte Teacher, and Composer | 1771 Welchau... | 1842 Prague |
| Weckerlin, Jean Baptiste Théodore | Composer | 18— .... | .... .... |
| Weelkes, Thomas, Mus.B. | Organist and Composer | 1578 England... | °1640 England |
| Wehli, Charles..... | Pianist and Composer. | 1825 Prague.... | 1883 Paris |
| Weichsel..... | Violinist..... | 17— London.... | 18— London |
| Weigl, Joseph..... | Composer..... | 1766 Eisenstadt. | 1846 Vienna |
| Weinlig, Chr..... | Composer..... | 1743 Dresden... | 1813 |
| Weiskopf, Ludwig..... | Composer..... | 17— .... | .... .... |
| Weiss, Willoughby Hunter. | Bass Singer and Composer | 1820 Liverpool.. | 1867 London |
| Weldon, John..... | Composer and Organist | 1676 Chichester. | 1736 London |
| Wert, Jacques de (or Giaches de Vert) | Composer | 1538 Flanders... | .... .... |
| Wesley, Charles..... | Organist..... | 1757 London.... | 1815 London |
| Wesley, Samuel (his brother) | Organist and Composer | 1765 London.... | 1837 London |
| Wesley, Samuel Sebastian, Mus.D. (his son) | Organist and Composer | 1810 Exeter..... | 1876 Gloucester |
| Wessely, Johann | Composer..... | 1762 Bohemia... | .... .... |
| Westbrook, Wm. Joseph, Mus.D. | Organist and Composer | 1831 London.... | .... .... |
| Westlake, Frederick..... | Composer and Piano-forte Teacher | 1840 Romsey (Hants) | .... .... |
| Westmayer, Wilhelm | Composer..... | 1827 Germany.. | .... .... |
| Westmorland, John Fane, sixth Earl of | Ambassador, Composer, and Founder of Royal Academy of Music | 1784 London.... | 1859 Apthorpe |
| Westrop, Henry..... | Composer..... | 1812 Suffolk.... | 1879 London |
| White, Maude Valérie... | Composer..... | 1855 Dieppe.... | .... .... |
| White, Mrs. Meadows (<i>see</i> Alice Mary Smith) | | | |
| White, Robert..... | Composer..... | °1530 England... | °1581 London |
| Whitfeld, John, Mus.D. (<i>b.</i> Clark) | Composer and Editor. | 1770 Gloucester. | 1836 Hereford |
| Whithorne, Thomas | Composer | 1531 England... | 1590 England |
| Whittaker, John..... | Composer..... | 1776 | 1847 |
| Wieck, Clara (<i>see</i> Schumann) | | | |
| Wieck, Dr. Friedrich (her father) | Teacher and Essayist. | 1785 Pretsch.... | 1873 Loschwitz |
| Wieniawski, Heinrich.... | Violinist and Composer | 1835 Lublin.... | 1880 Moscow |
| Wilbye, John..... | Composer..... | °1564 England... | 1612 |
| Wilhelmj, August Emile | Violinist..... | 1845 Usingen... | .... .... |
| Daniel Friedrich Victor | | | |
| Wilhem, Guillaume Louis Bosquillon | Sight-singing Teacher. | 1781 Paris..... | 1842 Paris |
| Willaert, Adrian..... | Composer..... | 1490 Flanders... | 1562 Venice |
| Wilson, John, Mus.D.... | Lutenist, Singer, and Composer | 1595 Feversham. | 1673 London |
| Wilson, John..... | Tenor Singer..... | 1800 Edinburgh. | 1849 Quebec |

| NAME. | PROFESSION. | BORN. | DIED. |
|---|---|------------------------------|----------------|
| Wingham, Thomas | Pianist and Composer. | 1846 London... | .... |
| Winter, Peter von | Composer | 1755 Mannheim. | 1825 Munich |
| Wise, Michael | Composer | 1638 Salisbury .. | 1687 Salisbury |
| Witt, Friedrich | Composer | 1771 Haltenberg- stetten | 1837 Würzburg |
| Wolf, Ernst Wilhelm | Composer | 1735 Gotha | 1792 Weimar |
| Wolf, Mme. Julia (<i>m.</i> Isaac- son) | Pianist and Composer. | 1831 London.... | .... |
| Wolff, Eduard | Pianist and Composer. | 1816 Warsaw ... | 1880 Paris |
| Wölfl, Joseph | Composer and Pianist. | 1772 Salzburg... | 1814 London |
| Wolfram, Joseph | Composer | 1789 Dobrzan... | 1839 Teplitz |
| Wolfram von Eschenbach. | Minnesinger | 117— Franconia.. | 1220 Eschberg |
| Wollenhaupt, Hermann Adolph | Pianist and Composer. | 1827 Schenkitz.. | 1863 New York |
| Worgan, Dr. John | Organist and Composer | 17— London.... | 1770 London |
| Worزشek, Johann Hugo | Organist and Composer | 1791 Wamberg.. | 1825 Vienna |
| Wranitsky, Paul | Composer | 1756 Russia.... | 1808 Vienna |
| Wüllner, Franz | Pianist and Composer. | 18— Bavaria.... | .... |
| YONGE, Nicolas | Merchant, earliest im- porter of Madrigals | c1550 England... | .... |
| Youll, Henry | Composer | c1570 England... | 16— |
| Young, John Matthew Wilson | Organist and Composer | 1822 Durham... | .... |
| Young, Thomas, M.D.... | Acoustician | 1773 Milverton (Somerset) | 1829 London |
| ZACHAU, Friedrich Wil- helm | Organist and Composer | 1663 Leipsic.... | 1721 Halle |
| Zarlino, Giuséppe | Composer and Theorist | 1517 Venice..... | 1590 Venice |
| Zelter, Carl Friedrich.... | Mason, Composer, and Composition Teacher | 1758 Berlin | 1832 Berlin |
| Zimmermann, Miss Agnes. | Pianist and Composer. | 1847 Cologne... | .... |
| Zingarelli, Nicolo | Composer | 1752 Rome | 1837 Naples |
| Zinkeisen, Conrad | Composer | 1779 Hanover... | 1838 Brunswick |
| Zuchelli, Carlo | Barytone Singer | | 1879 Bologna |

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